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E. J. HENLEY.

DR. BILL'S GENIAL DIRECTOR



George W. Sammis.

The above is a good profile picture of George W. Sammis, who is favorably known wherever theatrical companies travel. Mr. Sammis began his professional career nearly fifteen years ago. During this period he has been connected with several of the very best attractions. Among the prominent managers with whom he has been associated are A. M. Palmer, Colonel John McCaull, with whose enterprises he was connected four seasons, and Colonel Sinn, whose road attractions Mr. Sammis managed for two seasons. He was also with Richard Mansfield. Mr. Sammis for the last three years has managed his own company in Dr. Bill.

"NEWS" AND NEWS

Everybody recognizes *The Mirror* as the dramatic newspaper of this country. Would-be competitors have much to say of their own exploits. They would do better to print the news. In fact, several of the daily newspapers of this city regularly seize upon *The Mirror*, and from its columns cut intelligence that they present from one to three days later as original.

Our exclusive news recently has been notable. The week of April 1 *The Mirror* fairly overflowed with prime news, local and telegraphic. In that issue were printed several important pieces of intelligence that no other dramatic paper and no daily paper published. Among them were accounts of Eleonora Duse's sudden illness in Chicago; the lease of the Pike Opera House, Cincinnati; and the marriage of Manager Henriques of Cleveland.

In the issue of April 8, however, *The Mirror* exclusively swept the news field. The following important pieces of information were found only in these columns:

The sudden death of Lloyd Brezee in Chicago.

The death of Dan Fitzpatrick in Chicago. The levy by Manager Hallenberg upon the effects of the Junkermann company in Cincinnati.

The retirement of Marie Burress from the company of Manager Field, of Boston, and her engagement by the Coghilans.

The enjoining of Eugene Tompkins by Manager Henderson.

Watch *The Mirror*!

MR. MANSFIELD SPEAKS WARMLY.

Richard Mansfield bears no love for English actors. His own experiences in London probably biased his opinions somewhat. In Buffalo last week Mr. Mansfield said: "I cannot understand the homage paid in this country to an actor simply because he is from England. Criticism in America is as able as it is in London, but look at the difference in effect. An actor who acquires a reputation is always sure of a warm welcome here. He cares not a snap for American criticism, but he does love American dollars, and when he has a trunk full of them and gets fairly settled on board the steamer going home he heaves a long sigh, thrusts his hands in his pockets and says: 'Thank God, that is over with.' When, however, an actor goes from here to London and says he has a reputation in America and can prove it, what happens? The Englishmen will spit at him. The fact that he has been successful here is used against him. Look at Edwin Booth and Lawrence Barrett. They could do nothing in London, and many other American actors of promise have regretted going to England. Henry Irving can come over here and draw crowds at \$3 and \$4 a seat. He brings some excellent scenery with him. If the people would give me those prices I could give them even better scenery, and I would guarantee that my audiences could understand what I said."

KEENE DEDICATES A NEW THEATRE

The new Plattsburg, N. Y., theatre, called the Wood, from its owner, Smith M. Wood, was dedicated on last Wednesday by Thomas W. Keene, who played Shylock. The building is a large one, and parts of it are devoted to municipal purposes. From the first floor an easy stairway leads to the theatre foyer, 24 by 32 feet and 19 feet high, from which

cloak and toilet rooms open. The auditorium is 63 by 50 feet, with a seating capacity of 1,000, and the dome is 70 feet above the orchestra floor. The stage is 40 by 63 feet, and 64 feet to the gridiron. The building is lighted by electricity. There are 87 pieces of scenery. Under the stage are nine dressing-rooms and two toilet rooms. The stage machinery is modern. Fire apparatus is furnished, and there are exits on the sides as well as by the main ways. Dr. W. A. Drowne has leased and will manage the theatre, and has booked several good attractions. Over \$4,000 worth of seats were sold.

A MANAGER'S TRIBUTE.

"It is a real pleasure," said John W. Hamilton to a *Mirror* representative yesterday, "to be in a position to commend something in this profession unreservedly, and I can commend the new American Theatrical Exchange not only unreservedly but enthusiastically. I have my headquarters there, and I could not be more comfortably housed, feel more at home or be the recipient of better or more courteous treatment if I owned the institution or controlled its destinies. It is founded on sterling lines, and I am certain that these lines will be continued as the policy of the Exchange for all time—no deviation because of temptation to favor any one or any theatre. The open time of the theatres throughout the country is furnished free to all reputable managers and agents, and the desks in the Exchange are at the disposal of recognized managers without fee of any kind. I am on terms of friendliness, fortunately, with everybody in the profession who is worth being on friendly terms with, so, in giving my disinterested evidence of the excellence of the new scheme, and the principles upon which its business is conducted, it may tend, in a way, to direct the attention of theatrical managers to an institution that is designed to honestly advance their interests. What I desire, too, to impress, is the fact that a gentleman—the term signifies a great deal—is in charge, Mr. W. A. McConnell. Extreme urbanity and courtesy are his characteristics."

R. J. HENLEY.

The excellent portrait on *The Mirror*'s first page this week is of a remarkable actor, Edward J. Henley. Mr. Henley has been ill for some weeks, and in consequence his starring tour was interrupted. He will go out again in the Fall, under auspices that will make for success. His next engagement will probably be under A. M. Palmer, who wishes Mr. Henley to originate an important role in Thomas Bailey Aldrich's *Mercedos*, which play formed a basis for a recent controversy with the Theatre of Arts and Letters. Mr. Henley's work as an actor is too well-known to need description at this time. He occupies a proud and an unique place as an originator and an illustrator of parts that require strong mental grasp, great nervous energy and virility. He is an Englishman, but thirty-two years of age, yet has been on the stage some fourteen years, and in that time has passed through a very wide range of work. He has played every kind of part in every class of play and production excepting only grand opera. He has been in this country eight years, and with the exception of one or two appearances in London, has confined his stage efforts to this public during that period. He has invariably been interesting and very frequently remarkably successful in his work.

THEY PLAYED "YANKEE DOODLE"

Manager Dinkins, of Later On, left Buffalo the other day for Toronto in good spirits. His principal comedians, Wood and Shepard, play a dozen or more instruments, and these were pounced upon by the customs inspector at Suspension Bridge, who demanded \$50 duties. All other means were resorted to for the release of the jozannes, piccolo, cello, mandolin, guitars, etc., but nothing but payment would satisfy the officials. Manager Dinkins had to produce the money, and the settlement was made just as the train drew out. Wood and Shepard, however, to impress their dislike of the proceeding, planted themselves upon the rear platform of the last car with their loudest instruments, and played "Yankee Doodle" as they never had played it before. The officers of the Queen shook their fists at the departing comedians, but what they said was lost in the shouts of a few citizens of the States who enjoyed the melody.

UPS AND DOWNS.

Ups and Downs, in which Lydia Yeamans-Titus will star next season under the management of Frederick J. Titus, is taken from the German and is said to be a charming musical comedy. Miss Yeamans-Titus will be supported by artists of high standing, and special attention will be paid to the musical features. "The quartette," says Mr. Titus, "will be the best ever heard in comedy, and everything will be new, bright and entertaining, while the printing will be particularly original and attractive."

MR. MINER DENIES IT.

A morning paper, last week, announced that Manager Harry C. Miner would shortly build a new theatre in Elizabeth, N. J., as a successor to the one lately destroyed by fire. To a *Mirror* reporter, Mr. Miner said the report was without the slightest foundation and that he has had too much of Jersey already as, for instance, his house in Newark.

A NOVEL WAGER.

Mrs. P. Harris, of the Baltimore Academy, gave a supper recently, after the performance of *The Idea*, to Mrs. Hallen, who takes the leading part in Hallen and Hart's play. A discussion arose between them as to stage fright, and Mrs. Hallen challenged her hostess, who never had appeared upon the

boards, to make a trial, the conditions being that if the novice suffered from stage fright or failed to appear she was to forfeit a diamond ring, while Mrs. Hallen was to make a like forfeit if Mrs. Harris should appear without fright. Mrs. Harris made her trial in her Louisville theatre, in *The Idea*, and won a ring.

SOME EXQUISITE GOWNS.

Maud Harrison's costumes worn in the character of the American girl in *The Guardsman*, at the Lyceum Theatre, are sufficiently original and beautiful to demand notice.

In the first act Miss Harrison wears a front costume of blue ciel taffeta silk, shot with white moss rosebuds, trimmed with a profusion of white point d'esprit lace. This dainty creation is embellished by butterfly bows of stem green velvet. With this dress is worn a garden hat of leghorn, trimmed with moss rosebuds, green grasses, and point d'esprit lace.

In the second act she wears a court costume of heavy white duchesse satin, covered with mousseline soie, embroidered in white violets, studded with silver and raps of satin ribbons. The bodice is finished with a bertha of satin embroidered in pearls, silver and brilliants, falling off the shoulders. The train of this superb creation is of heavy white gros grain silk, embossed with passion flowers in satin, and is the regulation length of four yards, lined throughout with satin. The train alone consumes twenty-five yards of brocade and twenty-five yards of satin. The whole is a reproduction of the period of 1830. It is completed by the regulation veil and the Prince of Wales feathers, of the height ordered by the Queen at the last drawing-room. The train of this court costume is a novelty, being swung from the right shoulder and gathered in at the waist. The whole costume is absolutely correct in every detail prescribed, so as Miss Harrison appears in this dress it meets every particular demanded by the rules governing the presentation costume as ordered by the Queen and rigorously enforced by the chamberlains in attendance. It may be of interest to our women readers to know that in this costume was used seventy yards of silk and satin. With the gown is worn a wrap of chamois cloth, with a cape of Venetian altar lace, alternating with folds of mandarin velvet voile of laces, studded with innumerable topazes and daintily lined with yellow and white satin.

The second dress worn in this act is an afternoon tea gown, or as Miss Harrison terms it, her "grandmother creation," from the fact that it was copied from a portrait of a gown worn by one of her ancestors. It is of pale yellow satin, with a flare skirt festooned with white embroidered chifon. The bodice of this unique garment is a blouse of white accordion pleated chifon with barettes of pale gold satin and the quaintest possible epanettes falling over the chifon sleeves.

The third act dress is a home costume of abstinence pout de soie, finished to the waist in founces of dainty cream beandine lace separated by shirrings of ombre ribbons shading from abstinence to apple green.

Miss Harrison's Guardsman costumes were made by Madame Maurice and M. Harris.

MISS MARBURY'S NEW OFFICES.

Elizabeth Marbury's handsome new offices in the Empire Theatre are being decorated and furnished. She will remove to them from her present quarters at 21 West Twenty-fourth Street on May 1. During the few years that Miss Marbury has devoted herself to dealing in plays, she has built up a business of very large proportions, whose ramifications extend in all directions. The best foreign authors entrust their American interests to Miss Marbury solely, and the leading managers are her clients. Miss Marbury is extending her connections constantly. Her methods are straightforward and fair, and for that reason, as well as for her business tact, she enjoys the confidence of all with whom she has professional relations. In her new establishment she will have ample facilities to meet the growth of her enterprise.

A DISHONEST FELLOW.

E. J. Abram, manager for Lewis Morrison brings to the attention of *The Mirror* a very bold forgery. The John Griffith Faust company, not satisfied with copying the style of Mr. Morrison's lithographs, and using verbatim his house programme and synopsis, claims without warrant to have Mr. Morrison's consent to use Faust. Worse than this, as is shown by correspondence with Manager E. A. Church of the Lansing Theatre, at Lincoln, Neb., the Griffith management has stolen a notice given to Mr. Morrison by the Lincoln, Neb., *News*, appropriated it to their own use, and even changed it to unfavorably compare Mr. Morrison's work with that of Griffith, who never has appeared in Lincoln in Faust. This is the most impudent piece of dishonesty that has come to *The Mirror*'s knowledge lately.

A CIRCUS REGULATION.

The Commissioners of the District of Columbia have adopted a regulation that applies specially to the sale of circus tickets in Washington. The usual practice of the circus everywhere is to put tickets on sale but a short time before the performance, thus causing great inconvenience to the patronizing public and leading to a jam of persons as well as benefiting speculators, who are supposed to be in collusion with the show. Hereafter no circus will be licensed in Washington unless its ticket-office is kept open from 9 a. m. until 9 p. m.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. M. Clellan, Gen. Eastern Agent, 40 Broadway, New York, or A. M. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. P. Chandler, G. P. Agent, St. Louis.

GOSSIP OF THE TOWN.

Fanny Davenport will appear at the Grand Opera House in Cleopatra on April 24.

Willie Collier will have a new farce-comedy next season.

On June 12 Walter Sanford will inaugurate his World's Fair Summer season at the Fourteenth Street Theatre with *A Flag of Truce*.

Doré Davidson and Ramie Austen will begin their next season on Oct. 1 with *Dangers of a Great City* and a new play. During the Summer they will be in and about New York.

A ruby ring was given by his friends in Anderson's No. 2 Old Cronies company to Lindsay Morrison, stage manager, at Syracuse, last Saturday.

Laura Alberti, who has been confined to her room for several months past, has been removed to the Polyclinic Hospital at Philadelphia.

Emma Salisbury has left *The Wife* company and returned to New York.

Word has come from China that 1,000 Chinese actors have left Shanghai for Chicago, where they will play during the World's Fair.

Harry Corson Clarke is resting at the Hotel Metropole, Denver, for a few weeks, after a successful season with Frank Daniels, whose company he left at Trinidad, Col.

Hugh Stanton has arranged to produce two new plays next season. Mr. Stanton has played Don Cesar de Bazar for five seasons.

Frederick Warde and Louis James were recently unable to fulfil an engagement in San Diego, owing to floods and washouts. The house had been sold out for four days in advance of the opening.

H. F. Seymour will manage Harry Leighton in Oliver Byron's *Hero* next season.

George Kennington, who has long and well represented Thomas and Wythe, has resigned, and is now the sole agent of Harley Merry, the scenic artist.

J. G. Winterburn—or "Wint"—as he is familiarly known all over America—is in the city. He reports great business everywhere in Chicago. He will be in New York for about three weeks.

Sam Ryan will head an Irish Aristocracy company through New England.

Harry W. Emmett, the playwright, has gone into the Christian Home, 1,075 Madison Avenue, for treatment.

The remains of Helen McGrath, the cook in the Jefferson homestead that burned at Buzzard's Bay, have been recovered and interred in this city.

Sylvia Thorne (Mrs. Ben Tuthill) is recovering.

Minnie Conway (Mrs. Osmond Tearle) has been dangerously ill at her home, Edencroft, Carlisle, England, but is recovering.

One of Manager French's equine stars—the racer "Calais"—died on the *Bowling* on the way to this country. The other eight horses, with the jockeys, and hounds, arrived safely.

Colonel J. F. Milliken will play an opera company at the Academy of Music in Atlantic City, during July and August.

Edward Bloom, manager of Herrmann's Theatre, was in Washington last week.

E. W. Krackowitcz, for the past two years press agent of the Davidson Theatre, at Milwaukee, will go in advance of Julia Marlowe next season.

Joseph Humphreys, stage director of Charles Frohman's companies, has joined Gloriana.

It is understood that negotiations are pending between Manager Henderson, of the Chicago Opera House, and the Garden Theatre management for a production of *Ali Baba* this Summer by the same company that produced *Sinbad* last season.

Lea Van Dyck, prima donna soprano, has joined Pauline Hall. Miss Van Dyck is a Philadelphian.

A portion of the ceiling fell upon several of the audience at the People's Theatre on Monday night of last week, but no serious damage was done. The plaster had been loosened by workmen who were putting an iron roof on the building.

Charles A. Gardner found every seat sold when he reached Decorah, Ia., to play Thursday night.

All the bookings for the Columbian Opera House, at Bath, Me., recently burned, have been transferred to the Alameda Opera House, and a benefit for Manager Ham is being organized. A new theatre will be built upon the site of the Columbian.

Will J. Banks joined Lew W. Washburn's shows as general contracting agent at Chatham, Ont.

Frederic Lemaitre was substituted for His Wedding Day as a curtain raiser at the Garden Theatre last week, with Henry Miller, Elaine Eillon, and Thomas W. Riley as interpreters.

Burr McIntosh has opened what he designates as McIntosh's Library, in the Schiller Theatre building, Chicago. Here he will have a drawing-room entertainment and theatre-ticket agency after the style of such ventures in London.

William Kanous has succeeded John T. Burke as Don Jose in Don Cesar de Bazar at the Manhattan Opera House. Mr. Burke played the part but two nights.

The cause of the delay in ringing up on the first act of Don Cesar de Bazar on the opening night of Alexander Salvini's engagement at the Manhattan Opera House, was the fact that the scenery had not yet left the hands of the artist. It was a quarter before nine when the finishing touches were put on the first set.

The scenery for *A Scandal in High Life* is finished, and last Sunday was set in the Gaiety Theatre, Brooklyn, for inspection by Manager Ottolengui, Mr. Selden, and a few of their friends. It is said to be more elaborate than anything yet seen in comedy.

AT THE THEATRES.



Union Square.—Hamlet.

Hamlet. Walker Whiteside
Claudius. Edwin Ferry
Polonius. J. L. Saphore
Laertes. John Sturgeon
Horatio. Frank L. Davis
Ghost. Pope Cook
Orc. James Young
Rosencrantz. Walter Vincent
Guildenstern. Frederick Meadow
Marcellus. Henry Hinton
Bernardo. J. T. Seimont
First Actor. Mort in Edmunds
Second Actor. Thomas Anthony
First Grave Digger. Harry Clyde
Second Grave Digger. J. E. McGregor
Priest. Charles Oliver
Gertrude. Constance Hamblin
Ophelia. Harriette Weems
Actress. Martha Rudisill

The morning horizon of this theatrical day reveals so few approaching figures in the legitimate that perhaps it were best to accept all comers with purpose, without reference to present performance.

On this theory, we may bid welcome even to so young a man as Walker Whiteside, and hope for what he may hereafter do.

It is true that Mr. Whiteside has been on the stage several years, and that he appeared originally as an adolescent phenomenon; but he is still very young and immature, and has before him many years that may be profitably spent in work preliminary to substantial and legitimate reward. None of the world's greatest actors has harvested the ripened fruits without long cultivation of the field. The boy may be father to the man, but true manhood comes only with time and experience.

Mr. Whiteside essayed Hamlet at the Union Square Theatre last night before a fair audience. It was an audience that was quite evidently cognizant of Mr. Whiteside's limitations, yet it measured out encouragement with no niggard hand, because the actor's earnestness and effort appealed.

Hamlet has hitherto been said to be a play that no actor can fail in. It covers so perfectly a range of human thought, impulse and emotion that perforce no human being capable of touching any chord can fail to find response. Mr. Whiteside touched many chords last night. But the chords are innumerable.

Mr. Whiteside's faults are pronounced, but they do not altogether obscure his integrity of feeling. He was perhaps unfortunate in having as exemplars actors who believed that effects are due to mere force. He has a theatrical intensity quite out of place at this day of stage art, because it really stands for nothing, and he pays too much attention to gestures that do not express anything realizable of natural cause. He undoubtedly feels and thinks, but his explanatory mediums are unhappy. And he so exhausts himself in the path to climax that collapse ensues where there should be left an impression of vitality unexpended.

Much of this is due to unfamiliarity with the simple rules of conservation of lung power.

He makes, however, a most picturesque figure, and gives promise that under proper conditions he may yet win high rewards as an actor. His visual appeal is rather feminine—fitting the accepted conception of youth—and he dresses the part artistically, if we except his departure from the more recent deference to the racial complexion that has fixed as appropriate the blonde wig.

Mr. Whiteside's company is not up to legitimate metropolitan standards, yet earnestness marked all the work.

Casino.—Adonis.

The revival of Adonis at the Casino last Thursday was accomplished very successfully, and the outlook for a prosperous run of the favorite extravaganza seems to be particularly bright.

The first audience was largely made up of professionals and Mr. Dixey's personal friends, and, of course, they welcomed the old piece with great enthusiasm. But our belief that Adonis will again make money in the metropolis is based on the surer evidence furnished by the large and delighted audiences that have since witnessed the performance.

The piece has been furnished up, but except in minor details it is the same old Adonis.

Mr. Dixey is as graceful and as diverting as of yore. His travesty of Paderewski has made a hit.

Amelia Somerville is quite as refreshing in the part of the little village maiden as she

used to be. Her marionette gestures and pert ponderosity do not pall.

Kate Davis is capital as the Duchess, and her vocal interpretations are highly successful.

Nina Farrington makes her reappearance in this production. She plays one of the Duchess's daughters, and her beauty is set off by some stunning costumes. Fannie Ward and Mabel Montgomery add to the attractiveness of the bevy of pretty women engaged in the piece.

John Buckstone, as the Marquis, and Odell Williams, as Bunio Turk, are clever.

The scenery and dresses are excellent.

Standard.—Arabian Nights.

Fanciful comedy in three acts, adapted by Sydney Grundy. Produced April 10.

Arthur Hummingtop. Joseph Holland
Ralph Ormerod. Frank Gilmore
Joshua Gillbrand. Charles S. Abbe
Mrs. Hummingtop. Evelyn Campbell
Mrs. Gillbrand. Mrs. John Drew
Daisy Maitland. Margaret Craven
Barbara. Minnie Tittell
Rose Columbian. Agnes Miller

SWEET WILL.

Play in one act by Henry Arthur Jones.

Will Darbyshire. Frank Gilmore
Mrs. Darbyshire. Mrs. K. B. Rankin
Mary Darbyshire. Phyllis Rankin
Judith Loveless. Evelyn Campbell

Charles Frohman's comedians appeared last night at the Standard in a double bill. The first piece on the programme was a curtain-raiser called Sweet Will, by Henry Arthur Jones.

The main drawback to many one-act plays is that they lack artistic proportion. Too many incidents are generally crowded into half an hour's performance, which naturally destroys dramatic illusion. Sweet Will proved no exception in this respect.

Judith Loveless is very much in love with her handsome cousin, Will Darbyshire. Meanwhile, she receives an offer of marriage from one Samuel Gallico. She pretends that she is about to accept Gallico to bring Will to the proposing point. Will is unfortunately on the verge of bankruptcy, and rather than submit Judith to the hardships of poverty, pretends not to be in love with her, and advises her to accept Gallico.

When matters are at their worst, however, they take the customary turn for the better. Will gets the girl, and money appears to be no object from the reckless manner in which it is settled on the happy couple by a mutual friend.

Evelyn Campbell enacted the role of Judith with girlish vivacity. Frank Gilmore was effective, although a trifle stilled as Will Darbyshire. Mrs. Rankin was excellent as Mrs. Darbyshire, and Phyllis Rankin made the most of the minor role of Mary Darbyshire. Joseph Humphreys gave a realistic character sketch of an old family servant.

The principal piece of the evening was the Arabian Nights, a farcical comedy in three acts adapted by Sydney Grundy. New York theatregoers are familiar with the plot of the piece from other adaptations.

Sufficient to say that Arthur Hummingtop gets himself into no end of complications from his gallantry to a young woman who does a gutta-percha act at the Aquarium, and whom he introduces to his mother-in-law as his niece. When the real niece arrives his cup of misery is full to overflowing, and his frantic efforts to extricate himself from his difficulties and square matters with his wife form the basis of a rattling good comedy.

Joseph Holland was capital as Arthur Hummingtop. Mrs. John Drew, who was specially engaged, gave a delightful sketch of Mrs. Gillbrand, the mother-in-law. Agnes Miller as Rose Columbian, and Margaret Craven as Daisy Maitland were both competent and comely.

Charles S. Abbe offered another of his racy character sketches in the role of Joshua Gillbrand. Frank Gilmore, Robert Hickman, Evelyn Campbell and Minnie Tittell were all in keeping with the general excellence of the cast.

Daly's.—A Lesson in Love.

Comedy in two acts by Charles S. Cheltman. Produced April 10.

Bubblebrook. Felix Morris
Raymond Beasield. E. D. Maris
Colonel Freeman. Walter Granville
Miss Winterberry. Elliott Paget
Mrs. Sutherland. Rosina Vokes

MA MARIAN.

Comedy in one act, adapted by Molly Elliot Seawall from her own story.

Mac Farren. Kendall Weston
Major MacPhibeg. Felix Morris
Mr. Van Tromp. F. Gottschalk
Eleanor Van Tromp. Blanche Burton
Evelyn Maitland. Evangeline Irving
Lady Marian De Winstanley. Rosina Vokes

One of the most interesting events of the season is the annual appearance of Rosina Vokes and her brilliant company at Daly's. Last night they were seen in the double bill A Lesson in Love and Maid Marian. Notwithstanding the inclemency of the weather the theatre was well filled by a most enthusiastic and delighted audience. Miss Vokes' popularity was demonstrated on her entrance when she received a welcome which lasted fully three minutes. A better selection, to inaugurate the Spring season, could not have been made and both comedies were admirably presented.

A Lesson in Love is a pleasing comedy. It afforded Elliott Paget and C. D. Maris excellent opportunities to display their versatility. Although Miss Vokes is indefatigable in her efforts she will owe a large part of the success of this New York engagement to her wise selection of Miss Paget and Mons. Maris, who scored pronounced successes.

Felix Morris has few opportunities in either of the comedies, compared to those in earlier presentations.

A Lesson in Love, which is the work of Charles S. Cheltman, has been seen here before. It is a pretty story of mutual love at first sight, followed by complications that finally end happily.

Evangeline Irving, as Edith Leslie, and Ferdinand Gottschalk, in the character of James, did clever work and were warmly received.

Maid Marian, a one-act comedy by Mollie

Elliot Seawall, adapted from her story of the same title, was given in an equally charming manner. The plot is simple, telling the story of an artist's dream, and how an ancient portrait comes to life and views a new generation with astonishment. Kendall Weston, as the artist, made a favorable impression, while Miss Vokes demonstrated her capabilities in a happy manner as the vivified portrait. Miss Paget and Mr. Morris gave artistic performances.

Bijou.—A Texas Steer.

Charles Hoyt's successful skit, A Texas Steer, opened a Spring season at the Bijou last night to a house limited only by the capacity.

The company is in the main nearly identical with its previous productions in New York. The numerous points were eagerly accepted and heartily applauded.

There was no excuse for the long waits, as scene shifts are plenty and can be had at small salaries. At the finish of the second act there was a deluge of flowers.

Mr. Hoyt was called out, and he made a characteristic speech, the greater part of which was an eulogy upon the comedy work of Tim Murphy. The latter gentleman was also brought before the footlights and made a speech, interspersed with several anecdotes. Mamie Gidroy, who plays Bossy, was acceptable.

Koster and Bial's.—Variety.

At Koster and Bial's on Monday night the most prominent attraction was "The Freak Dance" admirably executed by Ruth Ward.

She uses two artificial legs, in addition to her own, and burlesques the famous French "split" and other dances. It is a decidedly clever performance and met with much applause. Mlle. Paquerette introduced many new features in her specialty, and Mons. and Mme. Derouville-Nancey sang new songs. This is the last week of Belle Black and James Thornton. Fred Solomon's condensed operettas La Fille de Mme. Angot, and The Rehearsal were as usual excellently given; while Harry La Rose, the equestrian and Harry Kennedy, ventriloquist, completed the capital bill.

Mlle Juanita Bardoux, from the Alcazar de Paris, will make her first appearance in this country, at this establishment next Monday.

Grand Opera House.—Glen-da-Lough.

W. H. Powers' Glen-da-Lough, which had already won favor in this city further down town, opened at the Grand Opera House last night and will evidently draw well all week. It is a romantic Irish drama, well acted and elaborately pictured. The cast is headed by J. K. Murray, whose abilities are well known. The others in the company are Charles A. Smiley, W. H. Power, Jr., E. L. Walton, Samuel Morton, Charles Kantman, John P. Barrett, James O'Meara, Will H. Monahan, Margaret McDonald, Adelaide Cushman, Nellie Strickland, Kitty Morton, Helen Kemp, Ethelyn Strickland, Hattie Dellwood, Grace McConnell, Mabel Andrews, Gertrude Hamilton and Midge Mortimer.

Tony Pastor's.—Variety.

It is safe to say that Tony Pastor's bill this week is his best this season. The audience last night was large and happy. Helene Mora made her first appearance here. She has a remarkable contralto voice, and won instant favor. Charming Lydia Veamans-Titus continues as a favorite. In Frank Bush and James F. Hoey, Mr. Pastor has a pair of amusers impossible to duplicate. Ryan and Richfield are clever. Tom and Lillie English are full of music, and Carrie Joy, who also made her bow here last night is an entertaining character singer and dancer. Geyer and Goodwin, and Frank Riley fill out a model variety bill.

People's.—The Planter's Wife.

A fair company performed The Planter's Wife at the People's Theatre last night before a large audience that heartily applauded the exciting climaxes of this strong and interesting play. This is one of the few dramas that holds popular favor without the extrinsic aids that are now so frequently lugged in. It promises to do a good business this week.

The company, which is headed by Harry Lacy, includes Fanny McIntyre, Ingersoll Hopkins, Emma Fossette, Mr. J. Clinton Hall, Walter Walker, Harold Hart-ell, Edgar Eli, Mort. McKim, and Charles Hunt.

Harlem Opera House.—Jane.

Jane was presented at the Harlem Opera House last night for the second time this season, and drew a large audience. Or Johnstone Bennett nothing new can be said. She is always the same clever comedienne, and her performance is sure to give pleasure. She is surrounded by an excellent company. During the performance Lottie Collins sang and danced her famous "Ta-ra-ta." The comedy was preceded by the curtain raiser, Chums.

Columbus.—Joseph.

Joseph was presented at the Columbus Theatre last night by the Ramsay Morris Comedy company. The house was well filled and the audience enjoyed the amusing situations and clever acting. The company is excellent. Miss De Wolfe, Mr. Giddens and Mr. Glendinning won much applause.

At Other Houses.

The Girl I Left Behind Me will be performed for the one-hundredth time on Wednesday evening, when souvenirs will be distributed.

The Poet and the Puppets has caught public fancy at the Garden. It was written up to date by Clyde Fitch.

Manager Hanley is happy. So is Harrigan. Cordoba's Aspirations is more popular than originally, and will run out the season. Alexander Salvini's fine production of Don

Cesar de Bazan continues to attract attention at the Manhattan.

The Guardsman has evidently won approval at the Lyceum, for it is drawing large houses.

N. S. Wood and his company pleased a good sized house at Jacobs' last night with their performance of Out in the Streets.

The Coghlans will play in Diplomacy at the Fifth Avenue until Saturday night. Next week Peg Woffington will be produced with a fine cast.

Lady Windermere's Fan may be seen no longer than this week at Palmer's. Next Monday the Theatre of Arts and Letters will occupy this theatre, to remain a fortnight.

The Span of Life is packing the Fourteenth Street.

W. H. Crane in Brother John is testing the Star Theatre's capacity.

This is the last week of The Crust of Society at the Broadway.

The Imperial Music Hall provides another attractive bill this week. It includes Matthews and Bulger, the Rogers Brothers, the French quadrille dancers and many other favorite specialists.

THE BROOKLYN THEATRES.

Columbia.—The Fencing Master.

The Fencing Master, with Marie Tempest, Signor Michelena, Grace Golden, Hubert Wilke, and Mrs. Pemberton-Hincks in the leading parts, was plaudits from the large audience present last evening. The orchestra of the Amphion was brought over to the Columbia for this engagement.

Grand.—The Silver King.

The Silver King, which is a favorite with Brooklyn playgoers, had an auspicious opening night at the Grand Opera House, with new scenery and costumes. Francis Wheatcroft, S. H. Verney, Arthur Sprague, and Anne Morton are with the company.

Park.—Innocent as a Lamb.

Roland Reed, in Innocent as a Lamb, had an ozation at the Park last evening. Isadore Rush, Hattie Harvey, Mary Meyers, and Sheridan Tupper sustained important roles. The Manola-Mason company next week.

Amphion.—She Stoops to Conquer.

Stuart Robson and his excellent company were greeted by a large audience at the Amphion, last night, in his revival of She Stoops to Conquer. The care with which this sterling old comedy has been dressed and the manner in which it is acted by Mr. Robson and his players leave little to be desired. Mr. Robson's engagement will no doubt be very successful.

Bedford Avenue.—Starlight.

Vernona Jarbeau, a prime favorite in Brooklyn, opened her engagement at the Bedford Avenue last night before a large and delighted audience, and is promised a prosperous week.

REFLECTIONS.

Amy Leslie has signed with the Gilbert Opera company.

Sergeant Aborn has succeeded in placing two opera companies for the Summer season, at prominent resorts, and he is now arranging for a third.

Viola Whitcomb has been elected assistant-secretary of the Professional Woman's League.

James O'Neill's long and prosperous season will close on Saturday. He will play a special engagement at Boston in May.

Not a little of the success of Aunt Louisa Eldridge's testimonial was due to the energetic management of John G. Ritchie.

Willard Newell denies that he has engaged any one for the production of The Operator at the Fourteenth Street Theatre in May, as reported last week.

Alfred Kennedy, the author of Lady Blarney, has returned from a month's trip to Bermuda. He will proceed to work on a new comedy of New York life.

A paragraph appeared last week in this paper which stated that the receipts of The Pulse of New York had been attached in New Haven by the Show Printing Association. This was a mistake. The report grew out of a slight misunderstanding regarding some paper between Manager C. N. Bertram and a lithographing concern. The matter was speedily adjusted. Mr. Bertram, who has played his piece successfully for a long season, pays all legitimate claims and enjoys the best of credit.

Judge Lawrence has denied the application of Edwin F. Thorne for an injunction restraining William Calder from producing The Span of Life.

John A. Fraser, Jr., who claims to be the author of A Noble Outcast, and who embarrassed H. R. Jacobs with preliminary injunction proceedings for producing Jerry at his Third Avenue Theatre last December, has been held to the grand jury in Chicago on a charge of perjury, and, in default of bail, committed to jail.

Edgar Strakosch is preparing to send a comic opera company on the road this Summer.

Agnes Herndon, who has been rehearsing her new play, A Wilful Woman, in Central Hall, Thirty-second Street, lost a valuable greyhound at that place the other day.

A complimentary concert will be tendered to Catherine Linyard Sweetser to-morrow (Tuesday) evening, when Alice Mandelick, contralto; Joseph Atkinson, the English tenor (his first appearance in America); Rafael Diaz Athertini, violinist; C. Mortimer Niski, conductor, and a string orchestra of eighty-five pieces will be heard.

The Tar and Tartar, under the management of the Mullaly Brothers, will close season on Saturday night in Indiana.

THE USHER.



A. M. Palmer has taken passage for England next week, but there is a probability that he will postpone his departure owing to the illness of his little daughter. In any event he would make but a brief stay abroad, his object being to transact certain business, and he would return in time to preside at the Actors' Fund anniversary meeting, early in June.

The bill authorizing the changes in the Fund's by-laws so that officers may be elected annually instead of once in three years, passed the legislature the other day. At the meeting of the Trustees on Wednesday the scheme of taxing each recipient of complimentary tickets to a theatrical performance—successfully experimented with by Mr. Palmer and one or two other managers—will be discussed. It is the best idea yet advanced to assure a steady income to the Fund, and if the Trustees adopt it and theatre managers cooperate the institution will be placed above the necessity of giving benefits. No regular benefit has been arranged, by the way, for this season either here or in any other city. But Paderewski has promised to give a concert in aid of the Fund before he leaves for Europe, and that should draw a very large amount of money, judging from his charity matinee last Saturday at the Music Hall, which netted \$6,000.

The Coghlan company rehearsed Money all last week, but on Saturday it was concluded to substitute Peg Woffington for the last week of the Fifth Avenue engagement. The reason for this change of plan was that Charles Coghlan's health, under the strain of the hard preliminary work, threatened to give way. Since his recent attack of pneumonia he has not been strong. It was decided that he must have a period of rest, and as Peg Woffington does not call for his services, that bill will serve the purpose. Miss Coghlan says that the piece will have a very strong cast. The Coghlan company exemplifies the wisdom of the plan of assigning every character in a play to an efficient player. Outside of the best work of some of our stock companies in the past, I know of no representation more symmetrical or more artistically satisfying than that of Diplomacy, as given by this organization. The play is a difficult one, for the reason that Sardou's brilliant artificialities and clever tricks of stagecraft call for the utmost skill in order to venerate them with an appearance of naturalness. That skill the Coghlan and their admirable company possess, and the result is a most effective performance.

Regarding the strictures of an actor on out-of-town dramatic criticism in general and Milwaukee dramatic criticism in particular, which were quoted in this column last week, I have received the following communication from the dramatic editor of the *Evening Wisconsin*:

MILWAUKEE, April 7, 1893.

Dear Usher: Will you give one of the Milwaukee critics a brief hearing? I wish to mention a few facts which will refute the statement of a correspondent who thinks the Milwaukee critics unfair, incompetent, and even worse.

Last Saturday night Wilson Barrett expressed his thanks to the local press for its treatment of him during his engagement. He did this from the stage of the Davidson Theatre, and in words which left no doubt as to their meaning.

Manager Morse, of A Trip to Chinatown, said that he was afraid of the town before he came here, but he was entirely satisfied with the treatment given by the press. He paid me the compliment of saying that my criticism was one of the fairest the company had received on its tour this season.

Elita Proctor Otis wrote me a note thanking me for what I had written of her in February. She said that such notices were so encouraging that they were stepping-stones to better work in her profession.

Johnstone Bennett wrote to me in her manly hand: "Will you allow me to thank you for the many kind things you have written about me during my stay here."

Last year Julia Marlowe told me personally that she thought I had been more than kind to her.

Richard Mansfield's advance agent left a note for me on his departure a few months ago thanking me for the treatment I had accorded his star.

Does this look as if every good attraction which comes here was roasted? The Milwaukee critics have no use for poor plays and poor actors, and have got over giving them nice, easy let downs. Good attractions are accorded fair treatment, as every actor who has been here of late years can testify unless he is so dead stuck on himself that he can't see.

Kindly assist me in letting the true state of facts be made known to managers and actors in general. Sincerely yours, WILLIAM DUNLOP, Dramatic Editor *Evening Wisconsin*.

Ramsay Morris' company is not surpassed by any light comedy organization on the

road. An organization that is able to crowd the theatres in a piece of Joseph's slight texture can lay claim to singular qualities of attraction. In Mr. Giddens Mr. Morris has secured a comedian of peculiar powers. He is quite a host in himself, and I am glad to hear that he has been retained as a permanent feature of the company for seasons to come. The notable characteristics of the production of Joseph are first-rate stage management and an attention to every detail of scenery and furnishings that is rarely seen. Mr. Daly has never staged a comedy better, if, indeed, he has ever staged one so well—which is open to serious question. There is an air of refinement and good breeding about Mr. Morris' company that is highly agreeable. There is room for it in New York every season, and I hope that it will find a home here before long.

MR. ALBAUGH'S THEATRE.

John W. Albaugh will go with his family to Long Branch about May 1 and to spend the Summer at his cottage there, returning to Baltimore the first of October. For several seasons Mr. Albaugh has been assisted entirely in the management of his theatres by his son, John W. Albaugh, Jr. To a *Mirror* reporter Mr. Albaugh said the other day:

"The regular season of my Baltimore Theatre ends this week. I think it is worthy of note that every company that has played there this season that also played there last season has advanced from twenty-five to one hundred per cent. in its business. This indicates that the part of the city—the most fashionable part—in which the Lyceum is located, is becoming more and more popular to theatregoers.

Here are some of the attractions booked for next season: Stuart Robson, E. S. Willard, Rose and Charles Coghlan, Richard Mansfield, W. H. Crane, Sol Smith Russell, The Old Homestead, Rhea Jane Hading and Monnet Sully, Mr. and Mrs. Kendal, Annie Pixley, Thomas W. Keene, Jack Mason and Marion Manola, and Roland Reed. A capital list, isn't it? The companies are booked also at my Washington theatre.

"At the Washington house there will be a season of Summer opera, under the management of W. F. Dickinson and D. A. Hennessey. It will begin May 6. There will be fifteen operas in the repertoire."

Mr. Albaugh, who was one of our prominent tragedians years ago, appeared recently as Macbeth at his theatres with Modjeska and was welcomed enthusiastically. He is quite content, however, to confine himself now-a-days to management.

CHANGES AT KOSTER AND BIAL'S.

Business Manager Cline, of Koster and Bial's, is in a happy frame of mind over a cablegram received from Manager Bial, who is in London, and which announces the engagement of a number of the leading European music hall stars.

"We have a genuine treat in store for our patrons," said Mr. Cline on Saturday, "and have reason to feel proud of the artists just secured. Among those engaged are Harriet Vernon, a leading descriptive and character vocalist; Bessie Bellwood, the travesty vocalist of the Empire, and Ada Reave and Lottie Collard, descriptive vocalists and dancers from the Alhambra. Then we have secured Ada Lundberg, from the Oxford, and Evans and Tumere, from the Palace of Varieties in Manchester. These people will appear in rapid succession and they are bound to create a furore.

"It is also our intention to put on operas during the Summer for a fortnight each. They will include Billee Taylor, La Belle Helene, Bluebeard, Orpheus, and Madame Angot. In October a new opera will be produced.

"We have arranged to enlarge the stage by cutting through the walls, thereby securing a depth of forty feet and width of twenty-eight. While these changes are in progress our front entrance will be also enlarged. There will be three immense entrances to the lobby, and no expense will be spared to make it compare with those of the leading Broadway theatres."

HE WAS MENTIONED ONCE.

"How does it come," observed Will McConnell, as he studied a tintype of his friend, Biff Hall, "that you always wind up a criticism by adding 'and the rest of the cast were acceptable?' I tell you it's dead wrong not to give all an equal show. What gratifies a man more than to see his name in print? I was an actor (?) once, and my name was always among 'the rest of the cast.' Only once did I get my name printed, and that was in a Spanish paper down in New Orleans. We were playing King Lear. I interpreted the role of the King of France. My name was second on the programme. I only spoke one line. The critic on the Spanish paper, who governed his criticisms by the location of characters, espied my name. As a result, I was a feature of the performance. I sent 500 copies of the paper to my Irish friends. That was my first and only recognition."

STRANDED IN ALBANY.

Fisher's Comedians, playing A Swell Affair, at the Gaiety Theatre, Albany, were stranded in that city last week. The local press described the play as very poor, the Gaiety management canceled the engagement after performances to light houses on Monday and Tuesday, and as there was no money for board bills, Carl Herman, professionally known as James J. Langdon, one of the managers of the company, disappeared. W. Fischer Burns, the other manager, remained with the company. Herman was formerly an Albanian. He left that city twelve years

ago with a theatrical company and located in Boston. It is said that he answered an advertisement published by Burns for a partner, but failed to put up promised money.

MANAGER SANGER'S TRIP.

Manager Frank W. Sanger, who returned home last week after a month's absence abroad, is most enthusiastic over the delightful time he had in Spain and on the North-east coast of Africa.

"I was gone just thirty-one days," remarked Mr. Sanger to a *Mirror* reporter, "and sincerely regretted my inability to remain longer. As you know, I was accompanied by Mr. and Mrs. Fred Lovejoy. We spent a portion of our time at Gibraltar, and visited Granada, Seville, and other cities in Spain; as well as Tangiers in Morocco.

We attended performances at most of the Spanish theatres, and in Seville heard Tomaso and his excellent company at the San Fernando Theatre. A feature of this performance was the appearance of Cele Camminini and his wife. A peculiar custom of the theatres in Spain is the giving of four different performances during an evening, and an auditor is compelled to buy a ticket for each one.

"A new railroad has just been built into Gibraltar, and it is novel to watch the natives gather about the stations watching the trains. We had a delightful trip on the Mediterranean, through the courtesy of Arthur Carrara, agent of the Hamburg line, who generously furnished us with his private yacht.

"I found no novelties, and went simply for pleasure. We had a very stormy voyage both ways, and I am glad to be back again."

MISTAKEN FOR A LATE PREMIER.

Champion W. H. Daily, long known as the champion American swimmer, and decorated by Congress for his bravery as a life-saver—he has saved thirty-six persons from drowning—is business manager for Frank Carlos Griffiths' Leavenworth Case. In several towns in the central and western part of this State Captain Daily has been taken for a man returned from the grave—Sir John A. McDonald, late premier of Canada—whom he resembles strikingly. The captain himself says the only flaw in the resemblance is his nose, which would have to be kicked by a mule before the likeness would be perfect. The Players' Club in Syracuse attended the first performance of The Leavenworth Case in a body. In New London, Conn., on the evening of Monday of last week, George Parsons Lathrop, who witnessed the play, went back on the stage and complimented Mr. Rohlfis for his work.

THOUGHT HE WAS DECEASED.

The story goes that Maclyn Arbuckle is a Texan, and a friend of young Mills, son of Roger Q., the tariff reformer; that during the engagement of Men and Women, in which Mr. Arbuckle plays Stephen Rodman, in Washington, recently, young Mills and a long-haired Texan fresh from the lone-star wilds, occupied a box with others, and the stranger, hearing Arbuckle spoken of frequently, asked who he was; that young Mills informed him that Arbuckle was the great cornetist, and that he would play a solo on that instrument during the evening, which, of course, Arbuckle did not; and that the new Texan, irate at this departure from the programme, demanded at the box-office the price of the box he had occupied, and by a little sleight-of-hand between young Mills and the box-office official the money was returned. The jest was exploded at Chamberlain's.

THE MIRROR'S POPULARITY.

"The *Mirror's* popularity throughout the country among non-professionals is really surprising," remarked Vernon Jarbeau to a reporter the other day. "Why, it is an actual fact that it is only with the greatest difficulty one is able to secure the paper in small towns. I have waited, time and again, at news-stands on the day of its arrival in order to secure a copy before they were all sold, and sometimes I have offered twice the price without avail. Of course we can readily understand the paper's popularity, and I, for one, would even do without my dinner than miss an issue."

H. P. W.'S TOUR.

Marshall P. Wilder has returned from a month's trip in the West. It was his first professional visit in that section—in fact, his first experiment in the way of a consecutive tour. The results far surpassed his expectations. He appeared thirty-five times to crowded houses in Chicago, St. Paul, Minneapolis, Duluth, Milwaukee, Detroit, Cleveland and other places. The fame of the popular humorist had preceded him. Mr. Wilder was assisted on tour by Lottie Gilman, Miss Wolsey, and Edwin F. Kendall. He says that he will in future probably make a month's tour every season.

WILLARD'S TOUR.

E. S. Willard began a nine weeks' engagement at the Tremont Theatre, Boston, last night. He has booked a tour of ninety weeks, during which time he will appear in only thirteen cities. From Boston he will go to Chicago where he will play three long engagements. He intends to appear shortly in Hamlet, and in Mahomet, a dramatization of a novel by Hall Caine. At the end of his long tour of America Mr. Willard will sail for England.

TO THE FORREST HOME.

George Parks left Daly's company and went into retirement three years ago. He is sixty years old. At the end of this month he will be admitted to the community of the Forrest Home. Mr. Parks was one of the most successful exponents of the line of parts known as "fops" in the old-fashioned stage vernacular. His greatest hit was made in The Big Bonanza.

A TEACHER OF ELOCUTION.



Above is a picture of Edwin Gordon Lawrence, teacher of elocution and director of the Lawrence School of Acting. Mr. Lawrence was born on Nov. 1, 1859, in Philadelphia, Pa., and attended the Friends' School in that city. At the age of ten years he represented this school in an oratorical trial in which representatives from all the schools in Philadelphia took part, and was declared the victor by the judges, Editor McMichael, of the *North American*, Judge Pierce, and Shelton McKenzie, of the *Philadelphia Ledger*. His medal thus won described him as "champion speaker of Philadelphia." The father of the subject of this sketch, Professor Philip Lawrence, was a pioneer elocutionist in this country, having come from London in 1856. Among his pupils were Adelaide Neilson, Edith Kingdon, and Margaret Mather, all of stage note. Bishop Simpson, of Pennsylvania, and the elder Bishop Potter of New York. Prof. Lawrence established a school of elocution and acting in New York in 1871, and when the son was but sixteen years of age he became his father's assistant. Edwin Gordon Lawrence has devoted his time to teaching ever since. He made his debut upon the stage of the Twenty-third Street Opera House (now Koster and Bial's) in December, 1878, as Romeo, and in the following year appeared in a round of characters, including Young Norval, Claude Melnotte, and Romeo, at the Lyceum, now known as the Fourteenth Street Theatre. In the Fall of 1881 he undertook a tour in The Danicheffs, and played the part of Osip through several States, returning to New York in May. In August, 1882, upon the death of his father, he devoted his attention to the school, appearing upon the stage only upon benefit and school occasions. Among his successful pupils are Edwin Phillips, Alexander Carlton, Beatrice Atherton, Frederick Carner, Gertrude Perry, William Mackay, Jessie Clark, Charles Fleming, and D. Jamison. Mr. Lawrence is the author of "The Lawrence Reciter," a text book on elocution.

A POPULAR THEATRE.

Powers' Grand Opera House at Grand Rapids, Mich., the handsome new theatre owned by William T. Powers, and managed by William H. Powers, has proved to be very successful, as all who know its manager might have expected it would be. Traveling managers praise the house, and the Grand Rapids public show their appreciation by generous patronage, as this statement of one-night receipts will prove: *Manola-Mason*, \$799.60; *Jane*, \$511.20; *Chicago Orchestra*, \$604.25; *Rhea*, \$626.75; *Robin Hood*, \$704.75; second night, \$643.90; *Sol Smith Russell*, \$1,070; second night, \$902.50; *Natural Gas*, \$683.40; *Modjeska*, \$637.50; *Herrmann*, \$691.25; second night, \$719.50; *Spider and Fly*, \$760.40; *Tuxedo*, \$827.05; *Miss Helyett*, \$7,209.10. Manager Powers says that when they decided to rebuild the Opera House, which was destroyed by fire last June, it was after the regular booking season, and consequently he has been unable to secure many desirable attractions that would have wished to play him. Now, however, he is at the front with an elegant theatre, well equipped, in one of the most enterprising cities of the West, and he expects to present the best attractions on the road next season.

OSWEGO'S NEW THEATRE.

The city of Oswego, N. Y.—perhaps the largest town of its size in the country that has for a long time been without a theatre worthy the name—is to have a handsome new opera house, thanks to the enterprise of Mas B. Richardson. The new building will be of brick, and the theatre will be constructed on modern lines and finished with all the latest appliances. It will seat about 1,400, will be lighted by gas and electricity, will have a roomy and well-furnished stage and dressing-rooms, and ought to prove a paying investment.

CHICAGO'S NEW THEATRE.

The new Empire Theatre, Chicago, will open earlier than was expected. It will, in fact, be able to profit from the great business of the World's Fair. Manager Hart has spurred the contractors by the gift of a \$5,000 cheque, and they have promised to complete the house by May 1. For the first four weeks, a big spectacular production will hold the boards.

Doré Davidson open for special stock engagements until Oct. 1, 1893. Address, 227 West Fourteenth Street, New York.

CHARLESTON, S. C.

The pioneers in Summer opera in the South. Now organizing for Summer run a season of grand and comic opera, opening May 1, 1893. Good principals and first-class chorus people with repertoire wanted.

Address or call personally at 52 Union Square, Room 4, between 10 A. M. and 6 P. M.

HAS. MINNICHFIELD, Manager of the Grand Opera Co.

L. ARTHUR ONEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

Correspondents of this paper are requested to send to our office, for publication, all news of theatrical interest, or from any source, or persons representing them in any capacity whatsoever.

PROVIDENCE.

The attractions offered amusement seekers last week have been of the very best and well patronized. Denman Thompson began his week's engagement at the Providence 3, and presented The Old Homestead to very large audiences. The supporting co., as usual, is good and the piece was carefully put upon the stage. Manola Mason in Friend Fritz 10-12; Charles Dickson in Inco 11-15.

There are few comedians more popular here than the well-known entertainers of farce-comedy. The last of these, the comedian, and the announcement that they would appear in Natural Gas April 4 for one week brought large numbers to the box office. The engagement will be a profitable one. The various songs and specialties are unusually good, and received much applause. Von Vonson 10-15.

The principal stage attraction at Lotthrop's 3-8 was the drama Lost in London given by the members of the stock co. headed by Alice C. Keane and James N. Keane. New scenery was used for this production and the piece was creditably presented. Miss Keane in the leading role of Nellie Armstrong made a strong impression and displayed several costly costumes. A good vaudeville bill preceded the drama. Lotthrop 10-15.

The Far Foster Burlesque co. with a couple of burlesques and several pleasing specialties drew good houses at the Westminster 3-8. This co. is well known here and always gives a satisfactory entertainment. Faust Up Too Late 10-15.

The Brown University Extravaganza co. returned from a tour on the road, where they have been presenting burlesques, vaudeville and a variety of other specialties. On March 25 they were at Westerly; 26 Mystic; 27 New London; 28 Newport; 29 Fall River. A complimentary ball was given to the "boys" at Mystic and they were royally entertained. Several return dates have been requested, and among those to fill are Pawtucket, Attleboro, Worcester and Woonsocket.

The last concert by the Artion Club was given at Infantry Hall before a large and cultured audience. Verdi's "Requiem" was rendered by the full chorus under the direction of Jules Jordan, assisted by the Germania Orchestra and Prof. N. B. Sprague, organist. The soloists were Madame Lillian Nordica, soprano; Olive Fremstad, contralto; W. H. Kieger, tenor; and Max Heinrich, baritone.

A vocal concert in this season's series of the Boston Symphony Orchestra took place at Infantry Hall 4, and the usual large audience filled the hall. The programme was one of unusual excellence, and Max Heinrich, the well-known baritone, was the soloist.

Henry Dobbin, "Gusher in Advance" of Charles Dickson's Inco, arrived 5. George Ricketts and wife (Martha Conway) were handsomely entertained by relatives during their recent stay in this city.

W. C. Richardson is severely ill at his hotel in Pawtucket.

Stella Chase Ainsworth is considering an offer to join the stock co. at the Soldiers' Home, Dayton, O. George A. Beane, the Cy Prime of Denman Thompson's co., has entirely recovered from his protracted illness, and joined the co. here 3.

Napier and Marzello, gymnastic comedians, are recent acquisitions to the Far Foster co.

Barney Chambers, an old and well-known musician, who has been ill in this city for some time, is very low, and his recovery is doubtful.

The pupils of Nellie Devenish will present The Cricket on the Hearth at Dramatic Hall 25 for the benefit of the Rhode Island Wheelmen.

Treasurer Callender, of the Providence, returned from New York 4, and while there booked Henry Guy Carleton's new piece, A Bit of Scandal, which will be produced here 17-20. Ramsay Morris, comedy, Joseph, will occupy the house for the rest of the week.

A. M. Miller, in advance of Von Vonson, is here. Dovers' Opera House building, Olneyville Square, has reached another period in its variegated career. Built for a church it degenerated into a carriage house and stable. About five years ago it was refitted and decorated at an expense of about \$2,000. A stage was built and well equipped. J. Gordon Edwards' stock co. at cheap prices was the last attraction. They played a few weeks and were sorry. It never paid, principally through lack of management, for Olneyville Square is the centre of about 30,000 population. A few weeks ago the building was sold to a local Methodist church. All the scenery and fixtures were purchased by managers of the Palma Theatre.

Frank Moore, Lotthrop's press agent, is already thinking of his Summer vacation, and intends putting in his time at Portland, Me.

Mrs. George Munroe (Nellie Rosebud) was in the city last week. She joins Donnelly and Girard's co. in their new piece next week.

"Little Charlotte," Lotthrop's baby star, played for the benefit of W. C. Cameron, at the Boston Theatre 2.

I dropped into the "agents'" office at the Providence Opera House evening of 6 and there found Orville Remington and Henry Dobbin, talking over old matters. Rem. says he misses meeting all the "boys," but he is having a pretty good time and is editing the Providence Journal (a bright sheet published in Pawtucket, 4-1) and would be pleased to have his friends call on him when in the East. Dobbin, Charles Dickson's "Gusher in Advance," says they've got a good show and business is "way-up."

HOWARD C. KIPLEY.

BALTIMORE.

De Wolf Hopper and his merry co. presented their bright and catchy comic opera, Wang, at Ford's Grand Opera House to an audience that filled the theatre from stage to gallery. Indeed, the stage was also well filled, as the co. is a large one, and there was no contrast between a crowded house and a meagre array of performers. Mr. Hopper captured his audience as usual with the same jolly, rollicking good humor that has established him as a general favorite. Charming Della Fox sang, danced, and joked with the same bright spirit that has characterized her performances heretofore, and received most generous encouragement from her hearers. Mr. Hopper has surrounded himself with an excellent co., and the chorus renders the bright music of the opera with intelligence and apparent enthusiasm.

A Texas Steer at Harris' Academy of Music matinee and night 1; Tim Murphy as Maverick Brand has established himself firmly in the good graces of our theatregoers.

E. S. Winard, the artistic and distinguished English actor, presented Henry Arthur Jones' play, The Middleman, to a large and cultured audience at the Lyceum Theatre. The thoroughly artistic and masterly manner in which the characters of the old art enthusiast, Cyrus Wenham, is presented by Mr. Winard, holds the audience spellbound from the rise of the curtain until the end of the last act. There is no disposition to break in with undue ap-

plause. Mr. Wenham is so strong in nature, his love for his art is so absorbing, his subsequent sorrow so great, and his trials and misfortunes so heartrending that there is created between him and the audience a strong bond of sympathy that displays itself more through tear-dimmed eyes than through applause. Marie Burroughs, earnest and womanly, and contributed no little to the success of the performance. The other members of the co. are all capable, and present a thoroughly enjoyable performance. Supporting Mr. Winard are Louis Nissen, Royce Carleton, Harry Crane, F. H. Tyler, Harry Barto, Arthur Tiffany, Harry Holliday, Fred Maxwell, John Flowers, Hugh Harting, Nanette Caddell, Emma Rivers, Maxine Elliott, Ethel Douglas, and Keith Whelan.

At the Howard Auditorium a triple bill was presented, consisting of comic opera, vaudeville and aquatic. The opera, Gilda, was presented in good style. The costumes and scenery were pretty and the chorus very good. Katie Thompson sang Gilda, and was well received. After the opera the vaudeville began, and Clara Beckwith supplied the aquatic feature.

The attraction at the Holiday Street Theatre, Kidnaped, a comedy-drama, drew large audiences. D. K. Higgins, the author of the play, appeared in the role of a German duke, and was warmly received.

Sam T. Jack's Crook Burlesque co. appeared at Kernan's Monumental Theatre in Tropical Revels and specialties. The entertainment drew well, and was very much enjoyed.

The Tyroise troupe of singers and warblers appeared nightly in vocal entertainment at Schlegel's Hall.

Mrs. P. Harris, of Harris, Britton and Dean, has been confined to the house for several days with a severe illness. She is now, however, convalescent.

Paderewski gave another recital at Ford's Grand Opera House on Tuesday afternoon before a very large audience, embracing nearly all the musical-loving portion of our community. He was rapturously encouraged.

WILLIAM J. O'BRIEN, JR.

DETROIT.

Richard Mansfield played a splendid three nights' engagement at the Lyceum March 10-12. He represented Beau Brummel, A Parisian Romance, and Dr. Jekyll and Mr. Hyde. Never has Mansfield appeared to better advantage than on his recent visit here. The co. supporting him is a most excellent one.

At the Detroit Annie Pixley appeared in The Deacon's Daughter, and presented for the first time here a play by William Gail, called Miss Bythe of Duluth. Miss Bythe is as poor an attempt at play-writing as it could be, and the audience to witness. The piece is utterly worthless, and it is a pity that Miss Pixley should devote a moment's time to it.

Week of 3-8 was a most unusual one in the way of musical entertainments. On Monday night the Mapleson Operatic Concert co., which is now under the sole management of Fred C. Whitely, of this city, gave a most delightful evening's entertainment. Laura Schirmer Mapleson is too well known to need special comment. She was in the best of voice. Among her associates is a splendid tenor, Signor Berthold Barron, who fairly divided the honors with the star. First-class tenors are so rare that the advent of one of this kind was warmly welcomed. The other members of the co. were Thea Barron, contralto; Signor Luigi Vician, basso, and Herr Friedberger, pianist. The D. A. C. Club and Banjo Clubs gave their annual entertainment Tuesday evening to a crowded house.

On 5 the Seidl Orchestra gave a magnificent Wagner programme to a splendid house.

At the Lyceum one of the many adaptations of Dumas' Dern Monde, called The Drink of Society, was to be produced by a strong co., which included Alice Fisher, Henry Lee, and others, but just as the co. were to have left Cincinnati for Detroit, it was discovered that Henry Lee and one of the leading members of the co. had disappeared, and on investigation it was found that they had left clandestinely for New York. This action on their part necessarily impeded the progress of the co., so that they failed to arrive here. Alex. McLean, who had been doing advance work here the week before, and was visiting with Manager Shaw, left for the East Monday.

Joseph Grismer and Phoebe Davies played a three nights' engagement in The New South, and 11 and 12 Annie Ward Tiffany will be the attraction at the Lyceum.

At the Detroit Kate Claxton began a half week's engagement in The Two Orphans.

At Whitney's Grand Opera House James H. Wallick played a week's engagement beginning Easter Monday, in The Bandit King and The Cattle King, which introduced his celebrated acting horses, and as usual drew large houses. On 10, What a Night for the Boys.

Cyril Tyler, the boy soprano, whose home is in Detroit, has been resting here for about ten days, gave a farewell recital 3 at the Catholic Club Rooms, before an audience of some four hundred people. Young Tyler is unquestionably advancing in his art, and must prove a splendid source of revenue for Edgar Strakosch.

A curious literary forgery was perpetrated on the Detroit Journal in a recent issue in the shape of a two-column article entitled "An Evening with Parepa," which was signed Myra S. Delano. Some of it was rewritten, most of it stolen from an article by the late Mary H. Fiske, which was published in THE MIRROR six years ago, and which was afterwards republished in book form in a series called "Giddy Giddy Parepa." The article in question contains many entire sentences from Mrs. Fiske's given verbatim. It was the Free Press that discovered the plagiarism.

E. H. Sothern is not to favor Detroit with a visit this season. This is to be regretted, as he is a great favorite here and does tremendous business. The Bostonians have also given Detroit the go-by this year, although it would be difficult to reason why, inasmuch as they never yet found our houses large enough to contain the crowds that they drew, but of course they cannot be at all places at the same time. Gus Williams will be around soon, and will give half a week's engagement at the Lyceum in April Fool.

Dorothy Bell will give us an annual visit in Jupiter about 14, 15.

F. K. STEARNS.

LOUISVILLE.

Joseph Jefferson completely filled Macaulay's afternoon and evening 3, playing Rip Van Winkle at both performances. A more delightful entertainment than this masterpiece of America's greatest comedian it would be difficult to imagine. Rosa Rand and Edwin Varney, of the co., did good work in support, as did a young son of the great actor, who appeared under the stage name of Warren.

Fanny Davenport commenced a return engagement at Macaulay's 4 in Cleopatra.

The Masonic will be closed until 6, when Lieutenant Peary, of Arctic fame, will lecture.

Dr. Hill is underlined at the Masonic for 10.

Lost in New York, with its numerous sensational features, is the bill at the Bijou, and is drawing satisfactory patronage. The opening 3 was especially largely attended, in view of the strong attractions elsewhere.

The Frohman co. in Aristocracy at the Auditorium is one of the most complete organizations that has visited Louisville during the season. Wilton Lock- says, J. W. Pigott, S. Miller Kent, J. B. Faver-

sham, Viola Allen, Blanche Walsh and others make up a co. of rare players in the particular line in which Aristocracy lies.

The Mandolin Orchestra will give a concert at the Auditorium 26 and will be followed by Ali Baba 27.

The baggage of Wood and Shepard was delayed en route from New York, and no performance of Later On was given at Harris' 3. Good business ruled during the remainder of the week, the familiar skit having lost none of its popularity since its abandonment by Hallen and Hart.

Jeffreys Lewis will open at Harris' for a week. Samson's Court Rascals, a fairly good road organization, is drawing good business at the New Buck. The Sunday performance was to an overflowing house.

Nellie Hawthorne, who was a big favorite here during the first season of Summer opera with the Buff co., is a member of the Later On co. She was warmly welcomed by old friends.

James Whitcomb Riley and Douglas Sherley are to give a joint reading at Macaulay's 11. Mr. Sherley is a Louisville gentleman of large fortune and literary taste. It is he who was once prominently spoken of as the prospective husband of Lotta.

Joseph Jefferson indignantly repudiates the idea that this is his farewell tour. He says in his quaint way that he intends to visit his friends, those in Louisville among the number for many years yet to come. While here he received many messages expressing regret at his recent loss through the destruction of his beautiful home. President Cleveland was one of the first heard from.

Good word has come to his friends here of the satisfactory manner in which Kathleen Kerrigan has been playing Isabelle Coe's part in Niobe during the illness of the latter.

Managers John and James Whallien, of the New Buck, are having the old Wonderland entirely remodelled and when finished it will be as complete a modern theatre as can be found in this section of the country. The stage will be very large and fitted with every modern appliance. The place will seat a greater number of people than any other Louisville playhouse except the Auditorium. If completed in time a season of Summer entertainments will be inaugurated. The Whalliens have not yet determined whether to lease the place or conduct it themselves as a family theatre at popular prices.

CHARLES D. CLARKE.

WASHINGTON, D. C.

The Theatre of Arts and Letters was the attraction at Albion's 3-8. Among the plays presented was The Decision of the Court and The Squirrel Inn. The best and most intelligent audiences seen in Washington this season were present at every performance. Very high commendation was accorded the co. by those present, and a good deal of sympathy was expressed with the aims and aspirations of this co. of players.

It was made that Brander Matthews' Decision of the Court is "strongly reminiscent" of Bronson Howard's Old Love Letters, "though by no means so good." A subscription entertainment was given Friday evening, and Mary Wilkins' play, Giles Corey, was presented to a very fashionable audience.

Since the coming of the Theatre of Arts and Letters, the question has been asked: Why could not the National capital have a select theatrical co. modeled on the same plan. The argument was advanced that of all the cities in this country, Washington was the one which would be most likely to take hold of, with enthusiasm, a movement of this exclusive character. There is much dramatic talent in this city, and some of the amateur organizations here are in a flourishing condition, largely attended when "open evenings" are given, showing the tendency to patronize or seek after select entertainment of this character. Whether such an enterprise as that of the Theatre of Arts and Letters would be a pecuniary success in view of the dimensions of Washington is a matter for conjecture, but this phase is met by the declaration that in this city are many men of great wealth and intelligence who would be delighted to lend their money and influence to the carrying out of such an undertaking.

Herrmann De Wolf Hopper looked for next week in Washington.

At the Academy of Music, Daniel Frohman's Specialty co. gave artistic performances in The Charity Ball and The Wife.

At the Lyceum, Bob Fitzsimmons and a co. of vaudeville stars played to very successful business throughout the week. Next week, William Muldron's co. will be the attraction at this house.

On a former stage season given at the Bijou, with The Two Johns, looked for next week.

Metzerott Music Hall announces for its attraction next week George Grossmith's recital, and there are prospects of large houses. During the past week the Yale Glee and Banjo Club gave concerts every night to large audiences of society people.

Henry Guy Carleton's Bit of Scandal will be presented for the first time at the Academy of Music next week.

At Albion's, Mrs. James Brown Potter and Kyrie Bell will present The Marriage Spectre for a week. It is stated that Mrs. Potter contemplates a second tour of the world next Fall, when she will go direct to Australia.

On Monday next a new place of amusement, catering especially to ladies and children, was opened in this city. It will be known as Fitzsimmons' Auditorium. Performances will be given regularly, commencing with Monday, beginning at twelve o'clock noon, and continuing till 10:30 at night, so that visitors can always be sure of seeing something going on, no matter at what time they enter. The change of programme only coming about every three hours. The price of admission will be 10, 20 and 30 cents, and the performances will consist of the gems of minstrelsy, opera, pantomime, and comedy, but everything of a refined nature.

EDWARD OLDHAM.

DENVER.

Mrs. W. J. Florence at the Broadway week of 3-8 revived The Mighty Dollar and produced a new piece, The Old Love and the New, in which Mrs. Florence takes the character of an English authoress traveling in America. The houses were fine all the week. The co. was capable. The German comedian, Jukermann, 10-15.

Roger Mantel filled an annual engagement at the Taber, and his new play, The Face in the Moonlight, was a hit from the start. He played The Corsican Brothers, besides, and both pieces were splendidly staged. Ward-James comb. 10-15.

Past records in advance sales for any one performance were exceeded by the one which opened 3 at the Broadway, for Paderewski on 17, 18. People were there before daylight, and the line when the sale began was so strong. Long before noon \$1.50 worth of tickets were sold, and by night nothing could be had. No person was allowed to buy over ten seats. The prices are \$25 and \$30 for boxes, \$5 for parquette, \$2 for balcony and \$1 for gallery.

Rivalry deep and furious has begun between the two cheap theatres. The Imperial started in Broadway, what I consider a "fake," a 2, a Denver young lady of social position to give a skirt dance en masse, and that she did it to help her father, Incognita, as she was billed, made her appearance and packed the house. This was more than the opposition across the street could stand, so the New People's management had to have an Incognita, too. They got one, and there are now two Incognitas in the field, both with the same laudable ob-

ject, that of helping an impoverished father. Both houses had the same dramatic bill, besides, that of Streets of New York. The war will probably go merrily on to the amusement of that part of the public that is interested.

Corbett in Gentleman Jack follows the Ward-James comb. at the Taber.

The twenty-first and last Lehmann concert was given night of 4, and drew a large audience. The programme was especially attractive.

Coming so shortly before the Paderewski recitals Rem-nv's concerts will doubtless feel the effect of the money already spent for the former. He has engaged the First Baptist Church for 10, 11.

Frederick Bock and his wife, Jessamine Rodgers, have joined the stock co. at the Imperial. Not long ago they were at the New People's.

W. P. FRADDOY.

MINNEAPOLIS.

At the Grand Opera House that prime favorite, Niobe, played a return engagement of a week, opening 3 to a large and enthusiastic audience. Niobe is a delightful comedy, abounding in laughable situations. It is presented by a co. of rare capabilities, and in their hands becomes an irresistible mirth-provoker. Isabelle Coe in the title role made an unqualified hit. She looks and acts the part admirably. George E. Edson as Peter Amos Dunn was imitable and made an emphatic success. Minnie Monk and Bert Coote deserve special mention also.

At the Bijou Opera House the Byrons opened a week's engagement 2 in The Plunger to packed houses. The production was well received. Oliver Byron gave a spirited impersonation of the title role. His support was fair. Across the Continent 3-5.

At the Lyceum Theatre, the Cornell Glee, Banjo and Mandolin Club gave a pleasing concert 3 to the capacity of the house.

Sol Smith Russell is enjoying a four weeks' rest with his family here, preparatory to opening his season of twenty-three weeks in Chicago.

The Summer season at the Bijou opens early in June. Manager Litt will maintain two co's, one here and one in St. Paul, which will alternate at the end of five weeks. George R. Edson, Ruth Carpenter, who was a great favorite last season, Mabel Bert, and Bettina Gerard are among those already engaged.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Grand Opera House The New South, a drama above the average, was presented 3-5, and attracted good houses. There are two stars in the play, Phoebe Davies and Joseph Grismer. There was general approval of the support for both play and co. Al. G. Field's Minstrels 3, 4; Denman Thompson 10-12.

At English's Opera House Davis' Uncle Tom's Cabin co. opened to fairly good business 3. German Theatre co. 6, 7; Fanny Davenport 10-15; Country Circus 17-20.

At the Park Theatre Edwin Arden, a great favorite here, drew tremendous audiences in Eagle's Nest 3-8. The supporting co. is unusually capable, including Marion Elmore, Frank Loefer, and Harry Mack. Muggs' Lancing 10-15; Agnes Wallace-Villa 17-20.

At the Empire Theatre Dixon comb. opened to a fairly good house 3, and gave a very satisfactory performance. Rice and Elmer, Van and Lesley, Burns and Burns all do creditable specialties. Dixon and Daly sparred three rounds, showing the wonderful agility of the feather-weight champion. The management offered \$50 to any one who will out-point Dixon in four rounds.

Renhold Miller, the genial director of the Grand Opera House orchestra, has recovered from his recent illness, and offers his usual high grade music to the patrons of this theatre.

G. A. RUCKER.

OMAHA.

Fanny Davenport's week's engagement ended with matinee 5. The Lincoln Minstrels evening of 1. Their many Omaha friends constituted quite an audience. Elsie Eliser opened a half week's engagement 2 in Hazel Kirke to only fair business, due principally to the fact that it was Easter Sunday.

At the Farnam Street Theatre, Henshaw and Ten Brock in The Nabobs amused their many patrons 10-1, being succeeded by The Voodoo 2-4. The Voodoo makes one laugh, and that is probably all it is intended for. Thomas Murray has a part that fits him admirably in Michael McNamara. Ada Rothner is a most energetic dancer and attractive actress. Lucille Jovin has a sweet voice, and altogether the performance given by The Voodoo co. is quite satisfactory.

The Apollo Club has secured Emma Juch, accompanied by Seidl's Orchestra, for Exposition Hall 12.

The Colleen Bawn is doing well at the Bijou this week.

Adele Reno and George Preston, of The Voodoo co., were married at the Barker Hotel 4 by Dean Gardner, of Trinity Cathedral. J. R. KINGWALL.

KANSAS CITY.

R. D. MacLean and Marie Prescott appeared before good-sized audiences 3, 4 at the Coates in their new play, L. Abincher, a powerful but gruesome piece, depicting the fearful results of absinthe drinking. The Merchant of Venice was given 5. Joseph Jefferson 7-8; The Lost Paradise 9-15.

Erre Kendall in his perennial farce, A Pair of Kids pleased good houses at the Grand 3-5. A number of additions were made to the co. for this engagement, among the new comers being Carlotta and Arthur Dunn. Bobby Gaylor 8-15.

A Cold Day appeared at the Bijou 2-8. Peter Jackson 9-15.

Theodore Thomas Orchestra delighted a large audience at the Auditorium 4. Seidl Orchestra and Emma Juch 15; Paderewski 14.

FRANK B. WILCOX.

ST. PAUL.

David Henderson's magnificent production of Ali Baba at the Metropolitan Opera House April 2 opened to crowded houses. The production proved a great success. Theodore Bollmann's German co. 9, the Lilliputians 10-15.

At Litt's Grand Opera House Lewis Morrison, supported by a clever co., presented his fine production of Faust 2-5 opening to full houses. The Voodoo 9-15.

At Turner Hall Theodore Bollmann's German co. presented a drama, Her Family 2, giving a creditable performance to a good sized audience.

At the Olympic Theatre week of 1-5 a good olio of specialties, and the musical comedy, The Professor's Dilemma, was presented, drawing good houses.

GEORGE H. COLGRAVE.

JERSEY CITY.

The Academy's attraction for Easter week was Roland Reed in his latest success, Innocent as a Lamb. The amusing complications of this comedy are especially laughable as portrayed by the clever star and his admirable co. Mr. Reed made a big hit, and large audiences were the rule throughout the week. Nellie McHenry 10-15.

The Shaugraun and Lost in London during the week of 2-5 at the Opera House. The Shaugraun was well presented 3-5, and Newton Beers finished

1. week with a good presentation of *Lost in London*. The Easter Sunday concert packed the house. De Lange and Rising in Tangled Up to 15. L. O. P.

NEW ORLEANS.

During Easter week we had Marie Wainwright and a fine legitimate co. in a superb production of *Amor Robart* at the Grand Opera House. Her engagement will be extended three weeks, during which Miss Wainwright will produce Twelfth Night, School for Scandal and Clyde Fitch's new society comedy called in the swim.

The Garden District Theatre had Zero the Magic Queen. The Black Cross to 15.

The benefit tendered to Fred. Manberret, the veteran treasurer of the Academy of Music, on Easter Sunday, was quite a successful affair.

Three performances of Much Ado About Nothing were given at the Academy of Music this week by a number of talented amateurs.

LAMAR C. QUINTERO.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Marie Wainwright March 31; in School for Scandal and Social Swims to good business. —ITEM: Commencing week of 10 we will have a week of opera at popular prices.

MONTICELLO.—CITY OPERA HOUSE (Fred M. Kraus, manager): Marie Wainwright in As You Like It March 31; finest performance of the season to good business. —ITEM: The Argus of this city published THE MIRROR's editorial of last week, "A Shining Exception," in reply to a minister's card, attacking the theatre. —Cecil Magnus, son of Manager Julian Magnus, expressed himself as considering THE MIRROR the best, clearest and most reliable dramatic paper in America.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Conte, manager): Dr. Bill week ending 1. Notwithstanding it was Holy Week, the co. did a good business. The Colonel 7.

CALIFORNIA.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): Frederick Warde and Louis James in Julius Caesar March 30; crowded house. The Crust of Society 3; Primrose and West's Minstrels 12.

SAN BERNARDINO.—GRAND OPERA HOUSE: Warde and James in Julius Caesar March 30; to very large house. Peter Jackson in Uncle Tom's Cabin 3; fair house. —ITEM: Peter Jackson's engagement was cancelled on account of a washout.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): John Stetson's co. in The Crust of Society closed a three nights' engagement 1 to good business. —LOS ANGELES THEATRE (H. C. Wyatt, manager): Treble Clef Club, local 3; Bostonians 12-15. —PARK THEATRE (C. H. Sawyer and co., proprietors): A most elaborate production of Uncle Tom's Cabin drew good houses week ending 1. —ITEM: Eddy Swift, treasurer of the Bush Street Theatre, San Francisco, is here looking after N. B. Leavitt's interests in The Crust of Society. Kirk La Shelle, representing the Bostonians, is airing his elegant whiskers in our balm breezes. J. H. Shunk, manager of the Calhoun Opera and Ole Olson co., who has been spending some time there has returned East.

STOCKTON.—YORKSHIRE THEATRE (George Mothersole, manager): Warde and James co. March 30 presented Julius Caesar to S. R. O.; receipts, \$1,400. Stetson's Crust of Society 3; Primrose and West 12; Bostonians 21; Prodigal Father and Carmencita 27. —ITEM: Mr. Warde in response to repeated enquiries, captivated his audience by an impromptu speech in which he said "the came prepared with rubber boots, to play Mark Antony. The allusion was to the recent flood here."

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Frank Daniels in Dr. Cupid to a crowded house March 29. Peter Jackson 21; top-heavy house. John Stetson's co. presented The Crust of Society to a fair-sized audience 29. The Bostonians 10-11. —ITEM: A large audience awaited the arrival of Mr. Daniels and his co. until 9:30, 29, but the co. did not appear as they were delayed by the late washouts.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bonnell, manager): Rice's Surprise Party in 1442 played a return engagement 1 to packed houses. The Limited Mail 3 attracted a good-sized audience. A Hole in the Ground 2; Peter Jackson 20. —GRAND OPERA HOUSE (G. B. Bonnell, manager): Carl A. Hawwin's scenic production of The Silver King did a large business March 30-1. Sefton and Watson's Opera and Vaudeville co. in a mixture of burlesque and variety did well 35. Under the City Lamps 6-8. —NEW HAVEN OPERA HOUSE (C. H. Smith, manager): Good specialty bills are attracting satisfactory business.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Rice's 1442 machine and evening March 30, drew \$3,000. —ITEM: Von Yonson to good business 1. Only a meagre audience attended the exceptionally artistic concert programme of Ida Klein 3. Leavitt's Spider and Fly, a burlesque pantomime extravaganza, kept a large audience in good humor 4. De Lange and Rising's Tangled Up 6; A Hole in the Ground 7; Inoc 8; Under the City Lamps 9. —ITEM: Colonel McGortch, Exalted Ruler of the Elks, was elected alderman from his ward 4. While in the metropolis last week, among other professional friends I had the pleasure of a handshake with Lawrence Hanley, on his way to catch the train for Norfolk, Va., where he opened 3. He was as genial and chipper as ever, and I trust he will meet with all success in his new venture. Saund's reverses overtake him, however, he assured me he would not endeavor pulling himself out of trouble with a cork-screw. —It is not unlikely that Rice and Dixey will again be associated together, but of course not in the very near future. —The Hartford Elks Minstrels will play at Meriden 27.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons and co., managers): Carl Hawwin's Silver King gave excellent performances March 29, 30, to light business. The co. carry all their own scenery and properties. Gus Hill's New York Vaudeville Stars played to leather-weight houses 1-4, giving a fairly clever performance. Under the City Lamps was produced 3. Your correspondent was unable to attend the performance. Eimer Vance's Limited Mail, which is a big hit here, was given to a most enthusiastic audience in a very acceptable manner. After packing the house twice last season, Charles Dickinson returned with Inoc 4; repeated his former success. The co. is excellent. McCarthy's Minstrels 10; Ida Klein Concert co. 12; Mason-Nanoia co. 14; Joe Murphy 15; The Ensign 24; Martona 31. —GRAND OPERA HOUSE (Belton P. and Jennings, managers): Bertram's Pulse of New York had good business 3-7, in spite of it being Holy Week. T and I, by a really clever co., 35 "polled" considerable cash and gave a better show vocally than has been seen here for some time. Gilbert Gregory and Blanche Louise are the principals, though the whole cast is clever. Her Husband 6-8; Kial's L'Uncle Ponce 10-12; House on the Marsh 13-15; Helen Barry 17; benefit A. O. F. 18. —ITEM: Vincent Wallace's Martona, with Payne Clark, tenor, and Mlle. Lindh, soprano, 17, with local chorus of seventy, is sure to be a big hit.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Still Alarm delighted a large audience 3. W. E. Harkins as Jack Manly was excellent, and Mabel Bert and the rest of the cast gave strong support. Gilmore's Band 3; Nine Girls 11.

MIDDLETOWN.—THE MIDDLESEX (J. Claude-Gilbert, manager): The Burglar deserved a much larger audience than witnessed it 4. Lottie Briscoe made a distinct hit as Elitha. A Hole in the Ground 5; fair business.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): The Burglar to a good house 1. Gilmore's Band matinee 5; large house.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Alice Alsterdom 2; packed

houses. —OPERA HOUSE (W. H. Ordway, manager): This house was reopened 1, under new management, by The Vendetta to good business. Many important changes will be made in this theatre at the close of the season.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): George C. Staley in A Royal Pass 1; good performance to a small audience.

MYSTIC.—OPERA HOUSE (J. W. Jackson, manager): Gilmore's Band to a large matinee audience 8. H. M. S. Pinafore by local talent 12.

BERIDEN.—OPERA HOUSE (A. Delavan, manager): A Hole in the Ground 3; Under the City Lamps 4; both to large houses. Spider and Fly 5; fair-sized house.

WATERBURY.—JACQUES' OPERA HOUSE: A Royal Pass March 31, afternoon and evening, attracted large audiences. The Burglar 3; was presented by a good co., including the child actress, Lottie Briscoe. On 4 The Vendetta, by an especially strong co., was presented before a large audience. Under the City Lamps pleased a crowded house 5.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Charity Ball to a fair house March 29. John L. Sullivan in The Man from Boston 6.

ATLANTA.—DE GIVE'S OPERA HOUSE: Baldwin Melville 1, 2, 3, and 4, popular prices, to top-heavy houses. —THE GRAND (L. De Givie, proprietor): Madame Anita Lassen, prima donna, and Emmeline Wad, supported by amateurs, in concert 3, which was well attended by our music-loving people. —ITEM: "Theo" Stark, comedian, with Baldwin Melville co., has been very ill with fever. His condition, however, permitted his leaving for home 1. —Hub' Mathews is in the city en route to New York, where he goes to sign people for Summer opera at the Edgewood.

IDAHO.

BOISE.—COLUMBIA THEATRE (J. A. Pinney, manager): E. H. Sothen in Captain Lettarblair drew a crowded house 1.

ILLINOIS.

FLORIDA.—THE GRAND (J. S. Flaherty, manager): Old Homestead March 28; big house. Effe Elsie in Hazel Kirke 30; good house. Lost Paradise 30-1; large and appreciative audiences. Theodore Thomas 3.

WISCONSIN.—DOL'S OPERA HOUSE (Charles Hogue, manager): Holden Comedy co. week ending 1; S. R. O. right. —ITEM: After the performance of The Little Duchess by the Holden Comedy co. last week, Kittle DeLorme gave a birthday party to the co. theatre attaches and dramatic correspondents. A sumptuous repast was spread, after which Miss DeLorme was presented with a handsome set of dishes by the guests. She also received an elegant gold monogram pendant. Professor Curtis, musical director of the co., was also the recipient of a gold-headed cane.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Uncle Josh Spruceby March 28 failed to please a fair-sized audience. Maude Granger in The Prince of Society 30 delighted a large and fashionable audience. Al. G. Field's Minstrels 1; large and pleased audience. Holden Comedy co. 3 opened with Inside Track to S. R. O. —ITEM: Field's Minstrels will close season at Indianapolis 8, and reopen for the summer season as Field's Columbian Minstrels at Madison, Ind., 10. They were banqueted here by the Riverside Club after the entertainment.

BLOOMINGTON.—NEW GRAND (C. E. Fette, manager): Zeb the Clodhopper March 31 and Hattie Bernard Chase 4; both to fair business. Bohemian Girl 3, 4, by local talent, to large and appreciative audiences.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Lillian Kennedy in She Couldn't Marry Three to a fair house 3. Performance fair.

CAMPAIGN.—VALER OPERA HOUSE (S. L. Nelson, manager): Uncle's Darling March 3; good-sized house. The Play Train 4; She Couldn't Marry Three 7.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): Al. G. Field's Minstrels 2, 3; large audiences.

GALESBURG.—THE AUDITORIUM (F. E. Requist, manager): Hattie Bernard Chase 4; attendance fair; city election in opposition.

ST. VERNON.—MUSIC HALL (Fitzgerald and Stratton, managers): D. M. Bristol's Horse Show 3, 4 to good business.

STEWART.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Charles Hanford in Ingot March 30; large audience. Uncle Josh Spruceby 30; medium business. Kajanka 4; George Wilson's Minstrels 6; Janauschek 7.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Fire Patrol 3. Lillian Kennedy in She Couldn't Marry Three 5; A Breezy Time 6.

SPRINGFIELD.—CHATEAUX'S OPERA HOUSE (R. J. Chatterton, manager): The Old Homestead packed the house March 30.

STREATOR.—FLUSH OPERA HOUSE (J. E. Williams, manager): Charles E. Hanford in Julius Caesar March 30; fine performance, good business.

CANTON.—OPERA HOUSE (C. N. Henkle, manager): Kajanka March 31; good house.

INDIANA.

SEYNOUR.—OPERA HOUSE (Lynn Faulkner, manager): George Timmons' Fairies' Well 4; splendid performance to appreciative audiences.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Robert L. Hayman, manager): A Breezy Time entertained a fair house 4.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Noss Jollities March 30; large audience. Fairies' Well 3; small audience. A Pair Rebel 12; Davis' U. T. C. 20; The Voodoo 27.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McInley, manager): A Breezy Time 1; fair business. Mr. Potter of Texas 3; light house. Lillian Lewis in Lady Lil 6; Modjeska 11.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Clark and Williams in Our Married Men played a return engagement to a big house 1. Magic's Landing 6.

MERION.—SWEETEN'S OPERA HOUSE (W. A. Livermore, manager): Held in Slavery March 28; good house; satisfactory performance. Fritz and Webster in A Breezy Time 30; fair house. City Sports Burlesque co. 30; large audience. Daniel Sullivan 4; Mr. Potter of Texas 6; Charles Hanford 10.

WASHINGTON.—NEW OPERA HOUSE (Horral Brothers, managers): Flynn and Sheridan's City Sports March 27; fair house. Home talent will present The Track Walker 6, with Dan Summers in the leading role. The Mascot, with Alice Freeman in the lead. —ITEM: Manager Foster returned 27 from a six weeks' sojourn in Florida.

EVANSVILLE.—GRAND (King Cobbs, manager): Dr. Bill 8; matinee and night. —PEOPLE'S (J. J. Groves, manager): Gas Williams in April Fool to a packed house 2. The Play Train 4; Nobody's Claim 13-15.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Madame Janauschek in Macbeth 3; large and appreciative audience.

FORT WAYNE.—NASCION TEMPLE (J. H. Simonson, manager): A Breezy Time gave a very poor performance March 29 to a light house. Friends played a return engagement 3 to fair business. Friends closes the season 22 at Syracuse, N. Y.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Henshaw and Ten Brock in The Nabobs to large business March 3; good performance. Extra Kendall in A Pair of Kids to good business 31. —GRAND OPERA HOUSE (William Foster, manager): Charles A. Gardner to large business 30. —BIJOU THEATRE (Charles F. Handy, manager): The opening of the opera season proved to be a successful one. Olivette being sung this week, followed by The Mascot, with Alice Freeman in the lead. —ITEM: Manager Foster returned 27 from a six weeks' sojourn in Florida.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): A large and fashionable audience attended The Lost Paradise 4. The perform-

ance was one of exceptional merit. The main acting of Forrest Robinson in the leading role elicited round after round of applause. Modjeska in As You Like It 5. —ITEM: Manager Chamberlin is in hospital ill with typhoid fever. His condition is not considered critical.

OSKAHOUSA.—NASCION OPERA HOUSE (H. L. Briggs, manager): The Merry Cobbler March 27, and The Nabobs 28; both to good business. The Spooner Comedy 10-11.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Modjeska and her excellent co. in As You Like It drew a large and fashionable audience 4. They have been resting here Holy Week. The Voodoo 7.

CARROLL.—MUSE HALL (B. Dreeser, manager): J. R. Cumpson in The Merry Cobbler 1; good business.

DUBUQUE.—THE GRAND (William T. Roehl, manager): The Beloit College Club to a fashionable and well-pleased audience March 27. Rosabel Morrison in The Danger Signal 30; good house.

COUNCIL BLUFFS.—JOHNS THEATRE (John Dehany, manager): 8 Belia March 27; full house.

DES MOINES.—GRAND OPERA HOUSE (C. I. Weaver, manager): Charles A. Gardner 3; Robert Mantel 21; advance sales large for both attractions.

ALGONA.—CALL OPERA HOUSE (C. H. Blossom, manager): Ida Van Cortland co. in Lucetta Borgna March 31; fair business; audience well pleased.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Mrs. W. J. Florence March 27, 28 in The Mighty Dollar, and The Old Love and the New; business light. R. D. MacLean and Marie Prescott 29 in The Merchant of Venice, to good-sized and thoroughly pleased houses. The Chicago Lady Quartette 30, under the auspices of Marshall's Military Band, a local organization of great merit.

FRANK DANIELS.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): James A. Kelly 3; 5 in A German Soldier.

FORT SCOTT.—DAVIDSON'S OPERA HOUSE (Harty C. Erlich, manager): R. D. MacLean and Marie Prescott in L'Absinthier drew a good house 1.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): R. D. MacLean and Marie Prescott in L'Absinthier March 30; Mrs. W. J. Florence in The Mighty Dollar 31; both to good business.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitely, manager): John Dillon appeared before a fair audience and gave a first-class performance. R. Dillon as Benjamin Bascom was greeted by a round of applause from his first appearance on the stage till the fall of the curtain on the last act of A Model Husband. Frank Daniels in Dr. Cupid 4.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): Payton Comedy co. week ending 1 to fair business.

WICHITA.—CRAWFORD'S OPERA HOUSE (Geo. N. Bowen, manager): R. D. MacLean and Marie Prescott in L'Absinthier; good performance to fair business March 29. John Dillon in A Model Husband 30; good performance to good business.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): St. Plunkard with J. C. Lewis in the title role pleased a large and fashionable audience March 27. John Dillon next.

MITCHINSON.—OPERA HOUSE (W. A. Lee, manager): John Dillon in A Model Husband March 28; good house. Federal Captain co. 31; small audience.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): Belia drew a full house on a very stormy night, March 2. Mrs. W. J. Florence presented The Mighty Dollar to a small audience 1.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Andrews' Opera co. week ending 1; full houses; performances very satisfactory. A first-class orchestra is a special feature. Tar and Tar 7.

ASHLAND.—THE ASHLAND (R. F. Ellsberry, manager): The Gibeby, Gordon and Gibeby Repertoire co. opened to a packed house 4.

HENDERSON.—GAINES' NEW OPERA HOUSE (Atkinson and Haag, managers): Fabio Romani March 31; fair audience.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): The Diamond Breaker 3; small house. The Hustler 4; large audience. —MUSIC HALL (Thomas M. Wilson, manager): Arizona Joe in Black Hawk and Wild Violets four nights ending 1 to good business. —BIJOU THEATRE (Abie Spitz, manager): Morrissey's Irish Comedy co. week ending 1 to light business. —ITEM: The Elks had an election of officers 25; seats for the coming benefit were auctioned off. An entertainment followed.

THE LILLIAN DARELL OPERA CO. will be the attraction for the benefit. The costumes for the Spitz's new Parisian Folly co. were designed and made by Mrs. Spitz. The Opera House is making improvements in its system for orchestra lights. —Ida M. Rogers, of this city, late of The Dazzler, has removed to Providence, R. I., where she will make her home when not on the road.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiles, manager): Joseph Murphy in Shaun Rhu 2 to big business, but Lent was responsible for a goodly number of vacant seats in the orchestra. John Mason and Marion Manola 2, 4 in Friend Fritz to small audiences. Gilmore's Band 3; Mark Murphy 32; Corey Dramatic co. 31; The Ensign 15.

ITEMS: Agnes Paul succeeded Agnes E. Scheil in the Manola-Mason co. here. The Manola-Mason co. will play return dates through New England during May.

NORTH ADAMS.—WILSON'S OPERA HOUSE (Thomas Hanley, manager): U and I gave a fair performance to a good house 1. George C. Staley was well received by a fair house 4. An excellent performance of The Pulse of New York drew a well-filled house 6. —ODD ELLIOTS' HALL: Crowded 4-8. Kirmess, given by S. of V., under direction of Eddy, of Hoosic Falls. Over 300 took part in the dance and did excellent work. A "Little Collins" dance called for much applause. —ITEM: Little Eddie Dennison captured the house with his clever dancing in Pulse of New York 6. —Eileen Oge will be presented in St. Joseph's Hall by local talent in a couple of weeks.

ANNESBURG.—OPERA HOUSE (E. A. Mitchell and Co., managers): Keno and Ford's Joshua Simps 3; fair house. Mark Murphy in O'D'wed's Neighbors 3; packed house. —ITEM: James Devlin, an Annesbury boy, has signed with Forepaugh's Circus, to do the lightning drum major act, both in the parade and during the performance. He is without doubt the best twirler of the stick that there is in the State for his size, and has several medals showing his skill.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): A variety co. introducing Napier and Marzello, Quinn and Forbes, Daly and Lyons, Her, Burke and Randall, the emperors of music. Howard Russell, Kenna and Tubert, the Emery Sisters, George Graham and William Courtwright gave good performances to poor business week ending 1. The Wilbur Opera co. gave a sacred concert to a good house 2. —GAIETY THEATRE (Abie Spitz, manager): George Schobie, Fernandez, Pete Griffin, Flora Scott, Mack and Colter, Murphy and Mack, Seaman and Raymond pleased small audiences week ending 1.

SOUTH FRANKLIN.—ELWOOD OPERA HOUSE (W. H. Frothingham, manager): Palmer's Uncle Tom's Cabin 4; Manola Mason co. 6; George C. Staley in A Royal Pass 11; J. S. Murphy in Kerry Gow 18.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Vernona Jarbeau pleased a fair-sized audience 1. The Ensign to good business 4; audience well pleased. —LYCEUM HALL: Daniels Comedy co. opened to excellent business 11.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Vernon Jarbeau 2; Joseph Murphy 4; good house.

CHELSEA.—ACADEMY OF MUSIC (Field and Bradford, managers): An Easter concert attracted a fair-sized house 2 under the direction of John Braham. Corinne in Arcadia; large and delighted audience 3. A pleasing feature of the performance

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was the introduction of the Amazonian march in the last act, the costumes and stage settings being very elaborate.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Williams, manager): Nellie McHenry in A Night at the Circus entertained a fair-sized audience 3.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): The Stowaway 4; fair business.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): The Ensign 4; large audience; scenery good. —ITEM: Mrs. J. C. Oney has so far recovered from her illness to be able to assume her duties as treasurer of the Opera House. She will be assisted by Mrs. Addie G. Miller, and the box office will be open all day when tickets are on sale, instead of certain hours.

MINNESOTA.

DULUTH.—THE LYCEUM (Arthur Miller, manager): The Cornell Glee Club 1 to a very large and fashionable audience. The music was all well rendered, but it was its individuality which ensured its hearty reception. The leader of the Glee Club is W. S. Kilbert, a Duluthian. —THEATRE HOUSE (John T. Condon, manager): Lewis Morrison in Faust two nights ending 1 to very large houses. —ITEM: Lewis Morrison came ahead of his co. to Duluth, where he rested a few days, having been ill. —The Cornell Glee Club were delightfully entertained at a reception given by the Misses Meak and Proctor in their studios in the Masonic Temple building on the afternoon of 1, previous to their appearance at the Lyceum in the evening. The Misses Proctor and Meak were assisted in receiving by a contingent of society young ladies.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager): The Prodigal Father, with Carmencita, appeared to a fine house March 27. Schilling's Minstrels 28; light house. The White Squadron 30; good house.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Seaton's Uncle Tom's Cabin co. March 25; S. R. O. Katie Purnam in An Unclaimed Express Package 1; crowded house. In Marriage a Failure 10; Spider and Fly 21. —MUSIC HALL (F. C. Neumier, manager): Alexander Ball Concert co. 12.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): German Turners' Exhibition 3; fair house.

CROOKSTON.—GRAND OPERA HOUSE (L. J. Columbus, manager): Our little favorite, Katie Purnam, appeared in An Unclaimed Express Package March 31 to a full house. Spider and Fly failed to keep their date 1 owing to a washout.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (Charles C. Tuckersbury, manager): Louis Aldrich and a thoroughly competent co., comprising Henry Berg, man, Mattie Earle and several members of Crane's original co. in The Senator did a fine business here March 2-4. Gormans' Minstrels packed the house to the doors 4. —ITEM: 149 played to five of the largest houses in Bangor, Lewiston and Augusta that this most popular extravaganza ever attracted in any city; receipts over \$5,000. —Louis Aldrich has reason to feel proud of the success he is making in The Senator on this circuit. —Manager George E. Lethrop is smoking his Key West cigars in old Mexico and enjoying a well-earned rest under tropical skies with his family.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Louis Aldrich in The Senator to two of the most enthusiastic audiences of the season 2, 4.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Gormans' Minstrels 1; good house. Helen Barry in A Night's Frolic 3; fair house.

MICHIGAN.

GRAND RAPIDS.—POWERS' GRAND (W. H. Powers, manager): James O'Neill has pleased his admirers by procuring a new piece, Fontenelle is a strong play with many stirring situations, reminding one of Monte-Cristo. The star has ample opportunity to shine in the title role and made the most of it. The audience was large and demonstrative 1. —GRAND OPERA HOUSE (O. Starr, manager): Devil's Mine 3-8; satisfactory business. Trixie Hamilton is a soubrette of more than ordinary merit, while the rest of the co. pleased.

FORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Barlow Brothers' Minstrels gave an excellent performance to a good house 1.

J

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Mitchell, manager; O'Donnell's Neighbors (a return date), fair house. Joshua Simpkins 6; The Senator 10.

MANCHESTER—OPERA HOUSE (E. W. Harrington, manager; Louis Aldrich in The Senator March 20; good house. Corinne in Arcadia; fair house. —SHUTTLEWORTH'S OPERA HOUSE (Charles I. Gorman, manager; The London Sports Big Burlesque co. 3-5, with variety, rest of the week did very well.

NEW JERSEY.

HOBOKEN—ROSS' THEATRE (W. S. Ross, manager; Charles McCarthy in One of the Heavens drew light houses April 2-5. Lord Roomey, with Katie, Marie, and Josie Roomey, Stanley Mace, and John D. Griffin in the cast, attracted fair audiences 3-5. Boston Bears, supported by Lora Addison Cliff, in Lost in London, 10-12. —ITEM: George Thomas, late of Uncle Hiram co., has been very sick here with pneumonia for over two months. He will have a benefit in New York next month. Mr. Thomas was property man in the Hoboken Theatre for three years, and acted in the same capacity in the Jersey City Academy for several seasons.

PATERSON—OPERA HOUSE. Side-Tracked pleased fair audiences 3-5. White Slave will play a return engagement 5-7. —PEOPLE'S THEATRE: The Henry Burlesque co. week ending 1-3 to rather light business. John T. Griffin's Vandeville and Athletic co. 3-5.

THENTON—TAYLOR OPERA HOUSE (John Taylor, manager; Charles Dickinson in Inoc 3; attendance only fair.

LONG BRANCH—BROADWAY THEATRE (Nelson Cannon, manager; Little Trixie 6; McIntire Family 12. Waite Comedy co. 12-13.

NEWARK—MINER'S THEATRE (Col. William M. Weston, manager; Jane 3-5. Little Collins is with this co., and drew S. R. O. nightly. Maymourned 10-12. —H. R. JACOBS' THEATRE (M. W. Tobin, representative; Vernon Jarbeau in Starlight to crowded houses 3-5. The White Slave to 15. —WALDMANN'S OPERA HOUSE (Fred. Waldmann, proprietor; Night Owls to crowds 3-5. City Club Burlesque co. 10-12.

NEW MEXICO.

ALBUQUERQUE—GRANT'S OPERA HOUSE (B. F. Davis, manager; Frank Daniels in Dr. Cupid March 20; fair house. A crowded house. Bartley Campbell's Bulls and Bears 3; Brink of Society 25.

NEW YORK.

ALBANY—HARRISMAN BLECKER HALL (H. H. Butler, manager; Anton Suedi and orchestra as soloists; Emma Luch and Gertrude May Stein, and chorus, drew one of the largest and most fashionable audiences of the season 10. Rhea in Josephine 10; John Drew 25. —LELAND OPERA HOUSE (H. P. Sullivan, manager; Frank Mayo in Davy Crockett to a good house 20. Ole Olson 3-5 to fair business. Pauline Hall to Ermine 3-5. large houses. At the opening sale of seats for the Press Club entertainment 5; the house was sold in less than an hour. S. R. O. will be the show on 12. Julia Marlowe in Twelfth Night. Across the Potomac 7-8. —FAMILY THEATRE (C. H. Smith, manager; Kent; Santley Novelty co. in Americano packed houses 3-5; Uncle Tom's Cabin 6-8. —SABY THEATRE (Thomas Barry, manager; A Small Affair to good business 3-5.

CHESTER—LYCORN THEATRE (A. E. Wolf, manager; The firm hold that Rhea has upon her theatregoers was evidenced by the large audience that greeted her 3-5. Curtain calls were frequent. The supporting co., headed by S. Hart, is a strong one. A Trip to Chinatown 6-8; Kellar 10-12; Evans and Hovey 12-13. —COOK OPERA HOUSE (H. R. Jacobs, manager; The Shadows of a Great City was presented to good business 3-5. —A. SHERMAN (H. R. Jacobs, manager; The patterns of this house turned out in force 3-5 to welcome N. S. Wood, who appeared in his sensational drama Out in the Streets, to the satisfaction of all. The Equine Paradox 10-12. —MUSE THEATRE (M. S. Robinson, manager; Good business continues.

CORNING—OPERA HOUSE (A. C. Arthur, manager; Rhea played Josephine March 3. The audience was not large on account of the observance of Good Friday, but all those present were immensely pleased with the production. Skipped by the Light of the Moon 3; good house and well-pleased audience. Nora in repertoire 10-12. —ITEMS: The Alliance Hook and Ladder co. have engaged Julia Marlowe for the second annual benefit May 10, at which time Miss Marlowe will present The Hunchback. William Young has written a new play for Rhea, entitled The Queen of Sheba, which will be played next season. It is to be the finest production of modern times, the cost of the production being \$25,000. The scenery and costumes will be very elaborate.

OLBANY—OPERA HOUSE (Wagner and Reis, managers; Punch Robertson in a repertoire of comedy and drama closed a very successful week's engagement 5 and gave entire satisfaction. —ITEM: Arthur Deems, formerly with Vreeland's Minstrels, is spending a few days in this city.

TRIO—GRAND OPERA HOUSE (S. M. Hickey, manager; The Pulse of New York drew good houses 2-5. —RAND'S OPERA HOUSE (Gardner Rand, manager; Ole Olson pleased a good house March 10.

COHUES—CITY THEATRE (E. C. Game, manager; Thomas W. Keene, as Rincelien, was the attraction 3, and the house was packed at advanced prices.

UTICA—OPERA HOUSE (H. E. Day, manager; Across the Potomac 3, under the auspices of the Utica Trades Assembly Building Fund, to S. R. O. —PENNY VAN—SHEPARD OPERA HOUSE (C. H. Sisson, manager; Frederick Bryton in Forgiven to good performance to good business. Rhea 12.

OSKIDA—NORRIS OPERA HOUSE (E. J. Preston, manager; Madame and Augustin Neillville in The Boy Trump March 20; fair business. The President canceled 10; Wife for Wife 3; light business; deserved good patronage.

JANESVILLE—ALLEN'S OPERA HOUSE (A. E. Allen, manager; The Digby Bell Opera co. did a very large business March 30. The Pettis of New York failed to put in an appearance. Sefton and Weston's Vandeville co. 12; Old Jed Prouty (a return date) 17.

CANANDAIGUA—GRAND OPERA HOUSE (McKee and Mather, managers; Rhea 3; large and fashionable audience; performance excellent. Master and Man 10.

CANASTOTA—BRUCE OPERA HOUSE (E. J. Preston, manager; Stowe's Uncle Tom's Cabin co. March 30; Wife for Wife 4; both to good business.

BINGHAMTON—STONE'S OPERA HOUSE (Clarke and Delevan, managers; Baker Opera co. in repertoire March 20, 30 to well-filled houses. Nora 3-5; excellent business.

ELMIRA—OPERA HOUSE (Wagner and Reis, managers; R. hard Golden's Old Jed Prouty March 30 to small business; performance good. Sawtelle's dramatic co. in repertoire week of 3-5; fair business. —NADSON AVENUE THEATRE (Wagner and Reis, managers; Dark.

AUBURN—BURTON OPERA HOUSE (E. S. Newton, manager; Frederick Bryton in Forgiven to fair business March 10. Grimes' Cellar Door 3; big house. Hanlon's Fantasma 6-7.

AMSTERDAM—OPERA HOUSE (A. Z. Neff, manager; Stowe's U. T. C. co. 1; fair house. Minnie Lester 3-5; fair business. —ITEM: Manager Charles H. Benedict and wife, of the Van Curlet, Schenectady, passed Easter in the city.

SYRACUSE—WINTING OPERA HOUSE (Wagner and Reis, managers; Old Jed Prouty to good business.

PLATTSBURGH—THEATRE (Dr. W. A. Browne, manager; Thomas W. Keene, in The Merchant of Venice, dedicated this house; receipts \$2,500. One of the bravest 17.

ROSE—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers; Old Jed Prouty 3-5. C. Wells appeared as Jed Prouty. The audience was unaware that he was not Richard Golden. Performance good. Hanlon's Fantasma 4.

MIDDLETOWN—CASINO THEATRE (H. W. Corey, manager; Dockstader's Minstrels March 20; S. R. O. Wells and Collins' Two Old Cronies 30; good business.

SARATOGA SPRINGS—TOWN HALL (J. M. Putnam and Co., managers; Dark —PUTNAM MUSIC HALL (Abel Putnam, Jr., manager; Stowe's U. T. C. co. 2.

PORT JERVIS—LEA'S OPERA HOUSE (George Lea, manager; Frank Jones, in Our Country Cousin, resumed tour here April 1 after four weeks' rest. 6-10 good business.

WATKINTON—CITY OPERA HOUSE (E. M. Gates, manager; Old Jed Prouty 4; large audience. Richard Golden, the star, did not appear. His part was very creditably taken by F. C. Wells, although, of course, not without some dissatisfaction to the audience.

HORNELLVILLE—SHATTUCK OPERA HOUSE (C. L. Purtington, manager; "Punch" Robertson and co. closed a fairly profitable week in repertoire 1-3. Rhea 12.

POUGHKEEPSIE—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager; Pauline Hall Opera co. presented Ermine 5; fair business. Limited Mail 5.

LYONS—MEMORIAL HALL (W. J. Hines, manager; Bartholomew's Equines 4-5; big business; audience well-pleased.

MATTEWAN—DIBBLE OPERA HOUSE (W. S. Dibble, manager; Two Old Cronies 4; pleasing performance; well-filled house. Pulse of New York 10.

NORTH CAROLINA.

RALEIGH—METROPOLITAN HALL (C. D. Heatt, manager; Swedish Quartette 6; Lew Dockstader's Minstrels 10. —ITEM: The new Opera House will be completed July 1. It will be exceedingly attractive.

NORTH DAKOTA.

GRAND FORKS—METROPOLITAN THEATRE (F. L. Wirt, manager; Is Marriage a Failure 4; poor business. —ITEM: Grand Forks (local) 7; June Combs, Ole Olson 12. —ELKS: The Grand Forks Elks No. 25, R. P. O. E., will attend in a body the institution of the new lodge at Fargo, N. D. 3. The most elaborate social affair of the season will be given 12, when the Elks propose giving the ladies an open season banquet and ball.

FARGO—OPERA HOUSE (Charles Gutschalk, manager; Katie Putnam in An Unclaimed Express Package to a packed house March 20. Joseph Le Brandt in Marriage a Failure to good business 10. Little Irene captured the house in her serpentine dance. Patti Rosa in Miss Dixie 4; packed house. —ITEM: The new opera house at St. Thomas was opened March 2 by Katie Putnam. It is a neat little opera house furnished throughout with all modern convenience. Fargo needs a new opera house, but we are afraid we shall never have one unless some of our Eastern friends with a little push will help us. If some one would only take hold of the matter it could be accomplished in a very short time. There would be no chance of losing money in it as Fargo is one of the best show towns in the Northwest. Patti Rosa will close her season in Chicago May 1.

JANESVILLE—LLOYD'S OPERA HOUSE (J. M. Lloyd, manager; Spider and Fly co. to a large audience 3.

OHIO.

COLUMBUS—HENRIETTA THEATRE (Dickson and Talbott, managers; Bobby Gaylor in Sport McAlister to fair business 2-3. Evans and Hovey's Parlor Match 4, opened to a good house, and gave general satisfaction. —GRAND OPERA HOUSE (J. G. and H. W. Miller, managers; Jefferey Lewis 2-3; canceled, owing to a conflict of dates. —PARK THEATRE (Dickson and Talbott, managers; Agnes Wallace-Ville in The World Against Her 2-3; opened to a crowded house. Held in Slavery 10-12; Vendetta 12-13.

MARION—MUSIC HALL (James B. Sargent, manager; My Aunt Sally March 20; crowded house. London Gaiety Girls 21; small house. This closes the season in this town, which has 10,000 inhabitants. The ground on which Music Hall stands has been purchased for a church. Music Hall will likely be moved and put up again. This place needs an opera house, as three trunk lines and two excellent local railroads reach here, besides being a good town for amusements.

LANCASTER—CHESTNUT STREET THEATRE (Neil McNeil, manager; London Gaiety Girls to fair business March 10.

FINDLAY—TURNER OPERA HOUSE (C. R. King, manager; Curtis Comedy co. 3-5; good business. —DAVIS' OPERA HOUSE (Kuhl and Granel, managers; London Gaiety co. 4; fair business.

SPRINGFIELD—GRAND OPERA HOUSE (E. B. Feltz, manager; Paul Kanvar March 20; business good. Minnie Seligman-Cutting in My Official Wife 10; splendid performance to fair business. Country Circus 6. —BLA'S OPERA HOUSE (S. Waldman, manager; Mr. and Mrs. Robert Wayne 27-29; business good. Charles A. Loder 10; What a Night! 1; business fair. A Busy Day 4.

ALLIANCE—SOURBECK'S OPERA HOUSE (F. W. Gaskell, manager; The Early Bird Burlesque co. to a large house March 10. The Burglar 3.

EAST LIVERPOOL—BRUNT'S OPERA HOUSE (John Thompson, manager; The Columbia Comedy co. March 1; very poor business. Henry Shumwell's orchestra had to go to work on the salaries; settled by compromise.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager; Charles L. Davis in Alvin Joslin 4; fair house.

NEWARK—MUSIC HALL (E. Wallace, manager; Tar and Tartar co. to fair business 4. —ITEM: M. E. Wallace now has both Opera House and Music Hall under his management, having purchased the interest of his former partner, Mr. White.

CANTON—THE GRAND (M. C. Barber, manager; Victoria played a good audience 3. —S. HART'S OPERA HOUSE (A. J. Plankard, manager; The Early Bird Burlesque co. failed to satisfy a good audience March 30.

MANSFIELD—MEMORIAL OPERA HOUSE (E. R. Endy, manager; Digby Bell in Jupiter 3; good house. C. B. Hanford 20.

URBANA—MARKET SQUARE THEATRE (Colonel C. O. Taylor, manager; Charles A. Loder in Oh, What a Night 7.

TIFFIN—NORRIS OPERA HOUSE (E. R. Hubbard, manager; Tar and Tartar to one of the largest and most fashionable audiences of the season March 30. London Gaiety Girls co. to a very poor house 4.

TOLEDO—PEOPLE'S THEATRE (Brady and Garwood, managers; Hopkins Trans-Oceanic Specialty co., headed by Trewey, 5-6; big business. James H. Wallick 10-12.

PENNSYLVANIA.

JOHNSTOWN—ADAMS' OPERA HOUSE (Alex.

ander Adair, manager; Kitten Rhoades and her co. began a week's engagement March 27-1. The opening night a very large audience was present, but on Tuesday night the attendance began to drop off, and by Saturday night there were very few people in the house. The co. as a whole did not come up to the standard. Paul Kanvar made his first appearance here to a large and very enthusiastic audience. The co. is especially strong, and the scenery good. —FAMILY THEATRE: Business continues good at this house.

WILLIAMSPORT—LYCOMING OPERA HOUSE (John L. Ginter, manager; Rhea March 30 in Josephine to a large audience. Stuart Robson 4 in The Henrietta to a large and fashionable audience.

YORK—OPERA HOUSE (B. C. Pentz, manager; The Ushe's benefit 1 with The Two Johns as the attraction, good house.

HARRISBURG—GRAND OPERA HOUSE (Markley and Co., managers; Stuart Robson 4; good house. Thomas E. Shea 6-8; Julia Marlowe 11; Lieutenant Peary 12; Midnight Alarm 17. —DAVIS' FAMILY THEATRE: Business continues good at this popular resort.

CARBONDALE—OPERA HOUSE (Dan P. Byrne, manager; Fast Mail 3; good performance; S. R. O. —TYRORE—ACADEMY OF MUSIC (M. S. Falck, manager; Agnes Herndon 4; good performance; small audience. Paul Kanvar 4; good performance; good-sized audience. Phantome will be presented by home talent 15 for B. P. O. E. benefit. Artist W. F. Wise is preparing special scenery for it.

READING—ACADEMY OF MUSIC (John D. Misher, manager; A concert by the Harmonie Manner-chor was well attended 3. —GRAND OPERA HOUSE (George M. Miller, manager; Dark.

MT. CARMEL—G. A. R. OPERA HOUSE (Joe Gould, manager; Queen Esther capita, home talent, sixty people in the cast 4; crowded house.

WEST CHESTER—OPERA HOUSE (C. H. Painter, manager; Madeline Merli in From Front 4; poor house. —ASSEMBLY BUILDING (M. S. Way, manager; Robin Hood Opera co. 4; crowded house.

LANCASTER—PULFOS OPERA HOUSE (B. and C. A. Vetter, managers; Madeline Merli in From Front 4; fair house. The Robin Hood Opera co. pleased a crowded house 5. —NORM: Tommy Mack, singer and comedian, is spending a few weeks at his old home in this city.

WHEELERSPORT—WHITE'S OPERA HOUSE (F. D. Hunter, manager; Dark. —ALBANY'S THEATRE (E. A. McArdle, manager; Tube City Choral Union, assisted by the charming Elsie Warren Meehling, pleased a large and fashionable audience March 20.

UNIONTOWN—GRAND OPERA HOUSE (J. T. Davies, manager; The Clemencean Case March 20; small house.

BETHLEHEM—OPERA HOUSE (L. F. Walters, manager; Keep it Dark 3; small business. Too many Easter Monday balls and book beer parties the cause; very entertaining attraction, however. De Lange and Rising in Tangled Up 3 to big business. The Harvard and Lehigh University baseball teams occupying the boxes. Fast Mail 10; Old Soldier 12.

PITTSBURGH—MUSIC HALL (W. D. Evans, manager; The Old Soldier 4; good performance; poor business. Fast Mail 3; good business.

WARRICK—BROADWAY OPERA HOUSE (James Kleckner, manager; Little Trixie 12. —ITEM: John B. Robbins will produce his play, Rescued from the Tomb, at the Broadway Opera House 20.

KITTANNING—GRAND OPERA HOUSE (Brown and Neubert, managers; Midnight Alarm 4; crowded house. The co. was very late in arriving, and didn't seem to care whether they acted or not, much to the displeasure of the audience, who went to see a first class attraction at advanced prices.

ELKS—PARK OPERA HOUSE (Wagner and Reis, managers; Digby Bell Opera co. in Jupiter Har-2; large and delighted audience. Kellar 2-4; packed houses. Kellar has his home in this city. —ITEMS: Laura Joyce Bell, of Jupiter co., was presented with a very handsome bouquet of roses by members of the Penn Club 20. —The local lodge of Elks, of which Kellar is a member, attended his performance in a body 3.

FOITSTOWN—GRAND OPERA HOUSE (George R. Harrison, manager; The Vendetta, booked to appear here 5, did not arrive in town owing to a railroad accident. They will play on instead.

RHODE ISLAND.

WOONSOCKET—OPERA HOUSE (George E. Hawes, manager; The Hustler 3; small house. Still Alarm 4; good house.

SOUTH CAROLINA.

CHARLESTON—GRAND OPERA HOUSE (L. Arthur O'Neill, manager; Ricketts-Mathews co. closed their two weeks' engagement 1 and left for Spartanburg, S. C. Holy Week greatly reduced receipts during the latter half of the engagement. Wilfred Clarke, who is under engagement to Sandford Cohen for eight weeks of comedy in the South, opened 15 a full house. He will play here a week at popular prices. —OVERY'S ACADEMY OF MUSIC (Charles W. Keogh, manager; Fanny Rice 3; John L. Sullivan 4. —ITEMS: The Elks will hold a Social Session 9 in honor of the Fanny Rice and Wilfred Clarke cos. The former co. will be off here 20. —The Columbian Dramatic Club, composed of local amateur talent, will present Baker's new comedy-drama, Hickory Farm, 14.

SOUTH DAKOTA.

WATERTOWN—GRAND OPERA HOUSE (John P. Brock, manager; Jane Combs played to an immense audience March 10. Her impersonation of Hortense, the French maid, was as fine a piece of acting as was ever witnessed in the Grand.

TENNESSEE.

NASHVILLE—THE VENDOME (W. A. Sheetz, manager; The Country Circus did a fairly good week's business March 27-1. Joseph Jefferson in Rip Van Winkle 4 to S. R. O. and prices advanced to \$1, \$1.50, \$2 per seat. The Dushon Opera co. will open for an indefinite season. —The Ripoff (J. H. Miller, business manager; Nobody's Child is the bill this week, and has started out by drawing large houses. Peck's Bad Boy 10-12. —THE MILSON, William Howard's Columbian Minstrels had a full house 3 and gave a very creditable performance. The co. is largely made up of local talent. —ITEMS: Great preparations are being made for our May Musical Festival to be held in the Tabernacle. Lieutenant Peary lectures 1 at the Tabernacle. The Ovide Mustin Concert co. had a large and appreciative audience at the Tabernacle 4.

CHATTANOOGA—NEW OPERA HOUSE (Paul R. Albert, manager; The Mabel Paige co. attracted large audiences March 26-30; excellent performances. Ovide Mustin Concert co. did a fair business 4. Marie Greenwood Comic Opera co. opened an engagement 4 to a crowded house.

MEMPHIS—GRAND OPERA HOUSE (Fritz Staub, manager; Joseph Jefferson in Rip Van Winkle to a large house at advanced prices. —LYCORN THEATRE (John Manoney, manager; Dr. Bill to satisfactory business 3-5.

KNOXVILLE—STAUD'S THEATRE (Fritz Staub, manager; Mabel Paige opened a week's engagement, presenting Little Lord Fauntleroy to a fair house. —ITEM: Manager Staub and wife left for Memphis 4.

BRISTOL—HARMELING OPERA HOUSE (Charles

Harmeling, manager; Marie Greenwood Opera co. in Ermine 3; excellent performance. This closes the regular season for the Harmeling Opera House.

TEXAS.

FORT WORTH—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager; Joseph Hawthorn and Emily Rigi presented Mrs. Frank Leslie's play, The Froth of Society, to a packed house 3.

EL PASO—MYARS' OPERA HOUSE (J. J. Stewart, manager; Frank Daniels in Dr. Cupid March 20; S. R. O.; best attraction of the season. Calhoun Opera co. in Sand Pash and Boccaccio 30, 31; good houses.

SAN ANTONIO—GRAND OPERA HOUSE (J. R. Tendick, manager; Mrs. Frank Leslie's co. in The Froth of Society 1-3, with Joseph Hawthorn and Emily Rigi in the leading roles; good business. They gave an excellent performance. House dark till the last week in April, when the Grand Opera co. will be here again.

WACO—GARLAND OPERA HOUSE (I. P. Garland, manager; Oscar Sisson and a capable co. presented The Colonel to a good house March 20; excellent performance.

WAXAHACHIE—GIBSON OPERA HOUSE (P. F. Deavenport, manager; A Lively Chase March 31, 1; large audience.

DALLAS—OPERA HOUSE (George Anz, business manager; The I. H. Huntley Comedy co. in Forgiven, The Black Flag, Hunted Down, Wife's Secret, Flirtation, A Noble Outcast, and Rosedale week ending 1. Business fair. Co. with a few exceptions below the average. Joseph Hawthorn and Emily Rigi in Froth of Society 5, World's Fair Mexican Orchestra 7.

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE (C. S. Burton, manager; E. H. Southern in Captain Lettarblair March 27-29; good business. Peter Jackson in Uncle Tom's Cabin 3, 4, and matinee, to fair houses.

OGDEN—GRAND OPERA HOUSE (D. H. Perry, Jr., manager; Peter Jackson in Uncle Tom's Cabin March 20; medium house. E. H. Southern in Captain Lettarblair 30; good house.

VERMONT.

BRATTLEBORO—TOWN HALL: Frank Mayo in Davy Crockett to a fair-sized audience 3. Gorman's Minstrels 10.

BURLINGTON—HOWARD OPERA HOUSE (W. E. Walker, manager; The Soudan March 20-1; large business.

VIRGINIA.

NORFOLK—ACADEMY OF MUSIC (A. B. Duesberry, manager; Lawrence Hanley 4, 5 in The Player. An excellent performance to good houses. The Player is by Blanche Marsden. It promises to be a drawing card.

ALEXANDRIA—LANNON'S OPERA HOUSE (J. Marriott Hall, manager; Lew Dockstader's Minstrels 1; packed house. Ada Gray in New East Lynne 7.

PETERSBURG—ACADEMY OF MUSIC (Thomas G. Leath, manager; Robin Hood Opera co. March 20; largest house of the season. Zannie 4; light business.

WASHINGTON.

SEATTLE—THEATRE (J. W. Hanna, manager; Chinese Theatre co. March 20, 30; fair business; very much dissatisfied audiences. Liberatori Concert 4; large house. —CORDRAY'S THEATRE (J. F. Cordray and co., managers; The Paymaster 20-1; excellent performances; large houses. —ITEM: Mr. and Mrs. Gerald Hertzler have completed their engagement with the Cordray stock co., and have accepted an engagement at the Tacoma Olympia.

TACOMA—THEATRE (S. C. Hellig, manager; Chen Shu March 27, 28 with matinee to small audiences with heavy hearts. Chen Shu is the name of a Chinese theatre co. which plays the same thing and calls it at one time opera, another tragedy, and another comedy. As near as could be ascertained when played as written it was opera, when played backward it was tragedy, and when played from the centre both ways it was comedy. Uncle Tom's Cabin, with only one bloodhound, is preferable. —ITEM: The Olympic Theatre, with R. E. French as manager, will open 1 with a good co. Admission 25-35 50.

WEST VIRGINIA.

WHEELING—OPERA HOUSE (F. Riester, manager; Gloriana 4; large house. Elks (No. 20) Minstrels 6, 7; splendid advance sale. —GRAND OPERA HOUSE (O. C. Genthier, manager; Columbia Comedy co. 3-5 gave a bad version of McKenna's Flirtation to light business.

CHARLESTON—BURLEY OPERA HOUSE (N. S. Burley, manager; The Kelleys 3-5; fair business.

WISCONSIN.

WEST SUPERIOR—GRAND OPERA HOUSE (J. T. Condon, manager; A large but not very enthusiastic audience greeted The White Squadron March 20. Faust tested the capacity of the house 20 and was well received. Lewis Morrison, who has been enjoying an enforced vacation of two weeks on account of ill-health, resumed his part of Mephisto here 30.

RACINE—BELLE CITY OPERA HOUSE (Frank J. Miller, manager; Flynn and Sheridan's City Sports 4; good business. —ITEMS: Arrangements are completed by which Sherman Brown, manager of the Davidson Theatre, Milwaukee, will assume the booking of the Opera House, of this city, in the future. Manager Miller will also retire, his business interests claiming his entire attention. It is not as yet decided upon who will take the management.

OSHKOSH—GRAND OPERA HOUSE (J. E. Williams, manager; Faust March 27; the performance to a packed house. Al. G. Field's Minstrels 25; full house. —TURNER HALL: Turner's English Girls to a good-sized audience 2.

MADISON—FULLER OPERA HOUSE (Edward M. Fuller, manager; Al. G. Field's Minstrels 2; large and enthusiastic audience. The Madison Maenner-chor, a local singing society, sang Martha 10 to an overflowing house.

BELOIT—WILSON'S OPERA HOUSE (R. H. Wilson, manager; George Wilson's Minstrels 3; good business.

JANESVILLE—GRAND OPERA HOUSE (Myers Brothers, managers; Rosabel Morrison in The Danger Signal 4. Clara and Cox's Ben Hur 3-5 (local); creditable performance.

FOND DU LAC—CRESCENT OPERA HOUSE (P. B. Hader, manager; McCann-Kendall co. March 2

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY—THE CRUISE OF SOCIETY, 8 P. M.
CASINO—ADORA, 8:15 P. M.
DAILY'S—BORNA VOLES.
EMPIRE—THE GIRL I LEFT BEHIND ME, 8:15 P. M.
GRAND OPERA HOUSE—GLEN DA LOUGH, 8:15 P. M.
HARRISMAN'S—CORDELLA'S ASPIRATIONS, 8 P. M.
H. R. JACOBI'S—N. S. WOODS, 8:15 P. M.
IMPERIAL MUSIC HALL—VARIETY.
KOSHER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—THE GUARDIAN, 8:30 P. M.
MANHATTAN—DON CESAR DE BAZAN.
PALMER'S—LADY WINDERMERE'S FAN, 8:20 P. M.
PEOPLE'S—THE PLANTER'S WIFE, 8 P. M.
STAR—BROTHER JOHN, 8:15 P. M.
TOWN FASHIONS—VARIETY, 8 P. M.
UNION SQUARE—WALKER WHITEHEAD, 8:15 P. M.
BROOKLYN.
AMPHION—SHE STOOD TO CORRUPT.
BEDFORD AVENUE—VERNONA JARBEAU.
COLUMBIA—THE FENCING MASTER.
GRAND OPERA HOUSE—THE SLAVE KING.
PARK—INNOCENT AS A LAMB.

"CRITICISM."

A SO-CALLED "dramatic" paper displayed its "critical" opinion—something that it seldom does, unless the subject be a farce-comedy or a circus—about *The Silent Rattle*. It spoke of the "brilliant and skill" with which CHARLES FROHMAN's company "handled" this play; of the "large and enthusiastic audience" that witnessed the first presentation at the Standard Theatre; and continued: "The play is full of brilliant epigram and much philosophy [sic], and is without doubt one of the best dramas seen here for some time. Mr. FROHMAN is to be congratulated on having secured it." All of which, save the concluding sentence, contributes to contemporaneous gaiety; while the excepted sentence no doubt adds to Mr. FROHMAN's satisfaction.

AND now it appears that the "will" by which the late "Abington" BAIRD bequeathed a fortune to Mrs. LASCHEY was not signed, and thus his estate goes to his mother. In such matters the signature cuts quite a figure. And in this case quite a property will be kept in bulk. That signature would have put the BAIRD pounds, shillings and pence into rapid circulation.

SOME of the Chicago criticisms of DUSE are sympathetic with her surpassing art and effectiveness. Other criticisms of her in that town betray disappointment of a merely gory expectation that nothing but a stockyard habitat could explain.

THE London *Era* notes the almost exclusive success in that metropolis of entertainments decidedly miscellaneous in their variety and without—or with very little—story or plot. Same here.

MR. GERRY has gone to Europe. Travel broadens some men.

THE WORM TURNS.

EVEN the worm will turn, although the worm is not an effective worker of revenges. It was otherwise with the hotel waiters in Sandusky, O., who in a body resented a jibe thrust at one of their number by a member of the Tar and Tartar company, who did not relish the food provided. It must have been a serio-comic scene, the milieu of these waiters and this comic opera company. According to reports everything went—and the atmosphere was dotted and streaked with dining-room and table furniture and garniture. The telegraph says a hack-driver passing the dining-room entrance was struck by a flying sugar bowl, which fractured his leg, but as other matters were in accidental transit, the effective missile might have been a Western pie.

PERSONAL.

BATEMAN.—Victory Bateman left Portland, Ore., yesterday for San Francisco, where she goes to fulfil an engagement. Miss Bateman has been playing leads in the Cordray stock company.

FISKE.—L. O. Fiske, of the business department of THE MIRROR, has returned from a week's holiday at Old Point Comfort, Va.

STEARNS.—Frederick K. Stearns, president of the Detroit Musical Society and of the Detroit Athletic Club, the leading organization of its kind in the West, and known in business as the President of Frederick Stearns and Company, manufacturing pharmacists of Detroit, has written an admirable set of waltzes that he has dedicated to the Detroit Athletic Club. Mr. Stearns is the Detroit correspondent of THE MIRROR.

JOYCE.—Jennie Joyce, the popular music hall artist, has been engaged for the Summer season at the Madison Square Garden amphitheatre.

BLOOM.—Acting Manager Ed. Bloom, of Herrmann's, spent a portion of last week in Washington.

JARBEAU.—Vernona Jarbeau has taken up her old quarters at the Hoffman House during her engagements in this vicinity.

DOWNING.—Robert Downing closes his successful season in Chicago on May 1, after which, accompanied by his wife, Eugenie Blair, he will go to his home near Washington.

BARRETT.—Wilson Barrett has been booked by the American Theatrical Exchange for an engagement at the Union Square beginning on May 1.

POWERS.—James T. Powers reopens his season at Pittsburg on April 17, and a fortnight later will begin his engagement at the Star Theatre in this city.

GREENWALL.—Henry Greenwall leaves for the South to-day (Tuesday) to be absent several weeks.

DREW.—It was said last week that Charles Frohman had made a formal offer to Mrs. John Drew of a forty weeks' engagement at \$500 a week.

MEECH.—John F. Meech, of the Academy of Music at Buffalo, was in town on Saturday, looking after attractions.

EMMET.—A prominent figure on Broadway during last week was J. Kline Emmet, who has just closed a successful engagement at the Grand Opera House. Mr. Emmet feels elated over his cordial treatment everywhere and has great expectations for his new play, *Fritz in America*.

MCCONNELL.—W. A. McConnell closed his engagement as manager of Robert Downing on Saturday night.

FIELD.—Manager R. M. Field, of the Boston Museum, spent a portion of last week in the city, arranging for the production of his big Boston success, *Shore Acres*, in New York.

BAKER.—George A. Baker, of the Baker Opera company, is reported to be seriously ill with pneumonia at Scranton.

DUSE.—Eleonora Duse spent Sunday at Niagara Falls.

ELDRIDGE.—Aunt Louisa Eldridge's benefit netted about \$5,000.

ELIOT.—Arthur Eliot closed season with Daniel Frohman's *The Wife* company last week. He was engaged at once by the Theatre of Arts and Letters.

ST. HENRY.—Jeannette St. Henry joined the De Wolf Hopper company in Philadelphia the week before last to rehearse in Panjandrum.

GILLETTE.—William Gillette is spending a few weeks at Tyrone, North Carolina.

ELDRIDGE.—The testimonial to "Aunt Louisa" was all that it should have been. The house was packed with her friends, and a greater tribute to the popular personality of an actress it would be impossible to conceive.

MORRIS.—Ramsay Morris is negotiating for a long metropolitan engagement of his clever company next season.

WILL STAR NEXT SEASON.



The above cut pictures one of the most talented and popular singers before the public, Lydia Veamans-Titus, who will star next season in *Ups and Downs*. Many women far less gifted physically and vocally have made permanently prosperous stellar ventures. Mrs. Veamans-Titus is a daughter of Mrs. Annie Veamans, the noted figure in Harrigan's stock company. One of her earlier ventures was as Topsy in Uncle Tom's Cabin, which part she played admirably for three seasons with Jay-Rial. She played her mother's parts in Harrigan's road company for two seasons, under the management of Mart Hanley, and then started through the South in *Our Goblins*. In 1886 she opened in London as a ballad vocalist, and there won the enthusiastic praise of the leading critical pens. She was engaged by the late H. B. Farnie to originate the role of Gaff in the great production of *Robinson Crusoe* at the Avenue Theatre, in which she caused a furore by her singing of the old ballad, "Sally in Our Alley," with which she has become so distinctively identified that she is still compelled to sing it upon almost every occasion. She studied for three years in London under H. B. Farnie and Jacobi, after which she returned to America under the management of Rich and Harris for a short season. Going back to England, to resume her studies, she at the same time appeared throughout the provinces with astonishing success. Returning again to America, she was specially engaged by Tony Pastor to appear at his theatre on Jan. 27, 1892, for four weeks, but so great was her vogue that she remained uninterruptedly for twenty-two weeks. On the following June she opened with the Murray and David Opera company in Buffalo, where she played ten weeks. She was specially engaged by J. H. Russell to play the leading part in *The City Directory* and *A Society Fad*, and closed at the end of the recent New York engagement of that company. She was re-engaged by Tony Pastor for six weeks, and is still at his theatre. She will sing during the Summer with the Murray and David Opera company. Mrs. Veamans-Titus has followed the illustrious examples of Patti and the famous German tenor, Wachtel, in abstention from stimulants, and to this she attributes the quality and strength of her voice.

A DRAMATIC POINT.

Stephen Fiske says in his *Daily Spirit* feuilleton: "The criminal courts furnish daily dramas in miniature, and Judge Bedford has just played the star part in one of them. A boy named Goodman had pleaded guilty to stealing some cigars and money, when Judge Bedford called up the officer who had made the arrest and inquired as to Goodman's record. It was as good as his name; he was the sole support of his poor, old, blind, widowed mother, and had always been honest and hard-working until this temptation came. Thereupon, Judge Bedford stopped the case, told Goodman to withdraw the plea and offered to discharge him for his mother's sake if he would promise never to break the law again. The presiding justice hesitated at this bold reversal of the ordinary practice of the court, but Judge Bedford said: 'I will take the entire responsibility and indorse upon the indictment that it was more just to discharge the boy than to leave this poor blind woman to starve.' As Goodman and his mother, with tears of gratitude streaming from their eyes, were making their exit from the court-room, Judge Bedford dramatically said: 'Goodman! Remember! I trust you!' Edwin Forrest himself could not have made a more effective point, and the court-house shook with the applause of the jurors and spectators."

A SUCCESSFUL TOUR.

"We've been taking in so much money with *Starlight* this season that I didn't think there would be any more in circulation," said Vernona Jarbeau to a *Mirror* man yesterday. "It is really wonderful the enormous business we've done everywhere. In Detroit, Cincinnati, Chicago, and other large cities the houses had been sold for the entire week, almost before the opening night. My company was never better, and it is really too bad that we must shelve *Starlight* after this season. Of course, I'm going abroad this Summer, and anticipate a delightful time scaling the Alps in Switzerland, visiting the Casino at Monte Carlo, and afterwards selecting Worth gowns in Paris."

THAT QUEEN.

The Judge was a Christian and played on the square.
But he figured the cards pretty close,
He could call off your hand every time to a pair,
And lay down a "full" when he chose.
The Colonel could play a more difficult game,
I don't mean to say he would cheat,
But he held the top card when the big betting came,
And some hands that couldn't be beat.
Coming home from Chicago the two chanced to meet—
(They were very old friends) on the cars,
And as neither the other at poker could beat,
They played Euchre, five points, for cigars.
The cards ran along pretty evenly, too,
Till the Judge turned a moment his head,
When the Colonel, in shuffling, slipped the deck through,
And the Judge cut a cold one instead.
"Twas Euchre, of course; but the Judge was amazed,
When he lifted four kings in a lump;
But the Colonel, not seeming a particle daunted,
Turned up a red queen for a trump.
"Say, do you pass, Judge?" the Colonel called out;
"Look here," said the limb of the law,
"I've mighty queer cards; if you're in for a bout,
We'll play this one hand out at draw."
The Colonel considered, and wriggled his neck;
"I, too, have a very odd hand;
If you'll give me that queen from the top of the deck,
We'll play out the cards as they stand."
"Agreed," said the Judge, for he saw at a glance
The Colonel had one of two things—
A full, or four queens, and he hadn't a chance
To take down the pot from four kings.
The Judge chipped with fifty; the Colonel came back;
The Judge answered him with a raise;
Of the bets the two made I could never get track,
But they piled up like gals in a chaise.
At last says the Judge, "Here, I'm hunting no more—
Four kings; reach us over that pot."
"Hold on," says the Colonel "I, too, have found four,
And they're four little aces I've got."
The Judge took the cards and looked over them well,
Fetched a breath from his trousers' waist-band—
"Well, what I'd like to know is, what in h—
The queen had to do with that hand."
E. H. POWERS.

AMONG THE DRAMATISTS.

Charles Barnard is soon to publish in book form the essays he wrote for *Once a Week* entitled "How to See the Play." Mr. Barnard has written a one-act monologue called *Celia* which Mary Shaw is soon to recite in New York and Boston.

Brander Matthews and George Jessop have collaborated a new comedy not unlike *On Probation* in its humorous element, but entirely different in its characters and plot. Mr. Jessop will sail for England at the end of April, and will superintend the rehearsals of the piece in London, where it is to receive its original production next Fall.

The Decision of the Court, the one-act play by Brander Matthews now being performed by the Theatre of Arts and Letters, is soon to be published by Harper and Brothers in their Black and White Series. The book will be dedicated to Bronson Howard.

William F. Price, author of "The Technique of the Drama," is arranging for the production next season of his patriotic play, entitled *John Brown*.

Merveles, the two-act blank verse tragedy by Thomas Bailey Aldrich, will be brought out at Palmer's on April 24. Merveles will be preceded by a curtain raiser, as Mr. Aldrich's tragedy is not long enough to fill out the evening.

Clyde Fitch will go to England in May. He has written a romantic play for Henry Miller, dealing with an episode of the Restoration.

Henry Gay Carleton's *A Bit of Scandal* was ventilated before the footlights at Washington last Monday evening.

Minnie Doyle has completed a new play called *A Wife's Oath*.

O'Grady's *Tenants* is the title of a new farce-comedy by Thomas V. Kelley.

The *Old Love and the New*, being played by the company of Mrs. Florence (now Mrs. G. Howard Conover), has turned out to be a rewritten version of *The Governor*.

Conan Doyle has written a one-act play for Henry Irving, who is to assume the role of an old Waterloo hero, who tells of his experience in the famous battle, and dies from the excitement caused by the recital and the playing of military airs by the band of a regiment that happens to be passing under his window.

Victorien Sardou has written a four-act comedy called *Madame Sans-gene* for Mlle. Regane. The piece is to be produced shortly at the Grand Theatre, Paris. The story deals with a ludicrous incident of the Empire, which evolved a duchess from a dame who had previously presided at the wash-tub. The lady in question is the *Marchale Lefevre*, who struggled in vain to hide her low origin from her aristocratic associates.

Oscar Wilde has written a new play for John Hare, who is soon to produce it in London.

Blumand Toché's new play, *Maison Tampion*, has even disgusted the Parisians on account of the boldness of certain situations.

Lady Charwick, which is to be produced at the Broadway Theatre, New York, the first week in May, is a five-act drama by Jon d'Lack.

Frank Dumont is the author of the new comedy, *The Colonel and I*, in which Gallagher and West are to star next season.

Con T. Murphy is writing a new play for Katherine Rober.

George W. Thompson has settled on *A Pleasant Dilemma* as an appropriate title for his new play, which is now in rehearsal.

Harry Leighton is having *Hero*, the play he purchased from Oliver Byron, entirely rewritten.

James W. Harkins and Edwin Barbour are collaborating on a play which is to be called *The Land of the Midnight Sun*. Mr. Harkins is now in Bermuda on a visit to Manager A. V. Pearson.

A dramatization of Anna Jefferson Holland's novel, "The Refugees," is to be produced at Austin Tex. on April 15.

REFLECTIONS.



Minion readers will no doubt feel an interest in the personality of Albert G. Eaves, of the Eaves Costume Company. His portrait heads this sketch. Albert G. Eaves was formerly an actor. He made his first appearance as Francis in *The Stranger* at the old Park Theatre, Brooklyn, on Aug. 20, 1867, at that time being under twenty years of age. Seeing an opening in the costume branch of the profession, Mr. Eaves began that business in Brooklyn the same year. He was so successful that in 1875 he launched out in Philadelphia and New York, in both of which cities his ventures attracted large patronage. He has devoted all his time and attention to this business since, and though the business has had drawbacks, he finds satisfaction in being the most prominent and best-known person in his line on this continent. His early training as an actor and his interest in the profession led him to devote his attention solely to theatrical interests. His company does an enormous business, sometimes being required to costume a dozen opera and dramatic companies at the same time; and as Mr. Eaves is in the prime of life, he will no doubt long continue the success his application, energy, and intelligence have won.

G. W. Presbury has received an offer to stage a new play for Sol Smith Russell.

John A. Findlay has signed with Daniel Frohman.

Alice Fischer has been engaged by H. B. McDowell to appear in Mary Wilkins' play, *Giles Corey, Yeoman*.

Woolson Morse and Cheever Goodwin joined the Wang company in Baltimore last week to superintend rehearsals of their burlesque, *Panjo and the*.

Manager Nelse Cannon, of the Broadway Theatre, Long Branch, opened his season last week with *Little Trixie*. He has booked: April 24, McGibeny Family; 27 to 29, Waite's Comedy company; May 1, Trenton Steamship Band company; Gorton's Minstrels, Dockstader's, Gus Williams, The Colonel and I. C. T. Ellis and Humphrey's Comedy company.

Colonel John A. McCaull, five years ago the king-pin of light opera, but now an invalid, is living quietly in Baltimore. He retains his interest in things theatrical, and occasionally, attended by his valet, goes to the theatre. He is unable to speak, but he recognizes friends.

Mrs. Potter and Kyrie Bellew will go to Australia next season.

Frederick Smiley, formerly on the business staff of Daniel Frohman, and one of the managers of *The Old, Old Story* company, is now a writer on the staff of the Washington *News*. Max Insham, who was advance representative of Joseph Haworth when Mr. Haworth starred, is acting as Washington correspondent for the *Herald*.

Sagar and Fanny Midgley, for the past three seasons with Natural Gas, have signed to appear the coming season with Gus Williams, in *April Fool*, which piece, by the way, will first be seen in this city at the Columbus Theatre on May 8.

"The Great Zanzie," conjurer, has just closed season—said to be the most successful ever known for a new attraction in this country. He will leave for Paris on May 1, and return to begin a new season late in August.

The Edwin Forrest Lodge of the Actors' Order of Friendship will move soon from its quarters in the Broadway Theatre Building. Where the new offices will be has not yet been decided.

Sam T. Ryan will soon tour in a revival of *Irish Aristocracy*.

Manager John F. Harley has booked James T. Powers twenty-seven weeks, for next season, through the American Theatrical Exchange.

Charles Bradley is collaborating with Edward Paulton on a farce-comedy of London scenes called *The Lord Mayor*. The plot was invented and the title secured when Mr. Bradley was in Australia. The leading part is being written for Harry Paulton, and the play will be first produced at a London theatre. Mr. Bradley has already settled for the first production in New York of one of his scenic plays, and will have at least three pieces on the road next season. He is now connected with Roberts and Ebert, at 1127 Broadway.

Walter Dauphin, the song writer, will retain his old name in the future. His assumed name was N. E. Solomons.

Ethel Marlowe, a younger sister of Virginia Marlowe, is a member of the Students' Club (amateurs), but intends to soon go on the professional stage.

T. H. Winnett is at work forming a new circuit. He has booked *The Country Sport*, with Pete Daly in the title role, for H. D. Clark's new Ninth Street Opera House, Kansas City, Mo. He is also booking *The Blackthorn*, which Joseph J. Sullivan and Larry Smith will take out on a Spring tour, and *One of the Finest*, which Ed. Aarons will take out.

Wife for Wife will continue June, and next season will open in August, playing to the Pacific coast.

Jacob Litt has engaged for his Summer stock season at St. Paul and Minneapolis, Nabel Hert, Bettina Gerard, Ruth Carpenter, Florence Stover, Anna Robinson, Mrs. W. G. Jones, little Edith Wright, J. H. Gilmore, Forrest Robinson, George R. Edson, William Lee, Horace Lewis, Edward S. Abeles, C. W. Swain, and George Wright.

John T. Kelly, in McFee of Dublin, will close season at the People's Theatre in this city on April 22. His next season will begin about Sept. 1, when he will play the larger cities of the South and go to California.

A. B. Gentry, of Hoss and Hoss, proposes to star next season.

Frederick Warde and Louis James play Denver this week.

Charles Frohman has engaged Kate Foley for next season.

H. R. Jacobs has engaged H. E. Wheeler as press agent for his Chicago theatres.

Wilson S. Ross, manager of Ross' Hoboken Theatre, will take a benefit on Monday evening, April 17, the seventeenth anniversary of his career as a manager. A strong bill will be presented by professionals and amateurs.

Lorimer Stoddard read a scene from a play he is now writing last Sunday evening before the Society of Uncut Leaves, at the Chamber Music Hall, Carnegie Hall.

The New Orleans chief of police has stopped the appearance of Little Rose, a six-years-old trapeze performer, in the St. Charles Theatre in that city, under a law that fixes sixteen years as the minimum age of such performers.

The Autograph and Photograph Committee of the Press Club Fair has received from Augustin Daly a collection of signed photographs, including those of himself, Ada Rehan, James Lewis, Arthur Bouchier, Mrs. Gilbert, Isabelle Irving, Adelaide Prince and Kitty Cheatham.

The firm of Keogh and Davis will add *The Still Alarm* to their list of attractions next season.

Edward B. McGinn, until recently on the staff of *Taggart's Times*, Philadelphia, has joined Alexander Salvini.

R. J. Dugan has been engaged to play the part of the earl in one of Manager Stetson's *Crust of Society* companies.

Melville Stoltz has been retained by J. K. Emmet as business manager for the coming season.

The Florence Dramatic Society will give a reception at Arion Hall, Bedford Avenue and Halsey Street, Brooklyn, on Thursday evening.

John A. Runnett benefited in about \$1,100 by a performance given at the Standard Theatre on Sunday night by Ada Lewis, James Burke, Miss Bryant, Horace Randall, Nellie Arnold, Billy Carter and others.

Rita Selby, of *A Trip to Chinatown*, and George E. Tilford, son of Charles E. Tilford, of Park and Tilford, were married in Elizabeth, N. J., on March 2.

John Stetson will revive *Led Astray* in Boston the week of May 1.

Manager Frohman's latest comedy, *The Shining Light*, will receive its first Parisian presentation at the Palais Royal within the next fortnight.

At the benefit tendered the Young Men's Club in the Madison Square Concert Hall last Thursday, James T. Powers received a warm reception, and was a feature of the successful entertainment.

Wallace H. Frisbie is acting as advance agent and local manager of Gilmore's Band.

George N. Lanphere has transferred his interest in the Opera House and billboards at Moorhead, Minn., to W. D. Titus and A. P. Messer, who have assumed management.

A THEATRICAL INDEX.
This Week's Attractions in the Principal Cities of the Country.

CHICAGO.	
ALHAMBRA	8 Bells
ACADEMY OF MUSIC	Fire Patrol
CASINO	Hacker's Monstrals
CHICAGO OPERA HOUSE	Victory Band
CLARK STREET	Struggle of Life
COLUMBIA	Country Circus
GRAND OPERA HOUSE	Richard Mansfield
HAYMARKET	John I. Kelly
HAYMARKET	Mme. Modjeska
M. VICTOR'S	Black Crook
SCHILLER	Gloriana
WINDSOR	Katie Emmett
PHILADELPHIA.	
ARCH STREET	Trans-Oceanic Specialty
BROAD STREET	John Drew
CHRISTIE STREET	Wilson Barrett
CHERRY STREET OPERA HOUSE	Pauline Hall
EMPIRE	Home in the Ground
FORTRAGH'S	May Blean
GRAND AVENUE	Drums
LYCEUM	Duff + Doris Co.
NATIONAL	Bob Fitzsimmons & Co.
PEOPLE'S	Power of the Press
STANDARD	Across the Potomac
WALNUT STREET	Robert Hood
BOSTON.	
BOSTON	Lillian Russell
BOWDOIN SQUARE	The Dazzler
COLUMBIA	Isle of Clangage
CLORY	Crust of Society and Wine Dress
GRAND OPERA HOUSE	The Still Alarm
HOLLIS STREET	Augustin Daly & Co.
HOWARD ARTHURUM	Ranther Paul Clare
M. S. C. M.	Shore Acres
PARK	Temperance Town
PLAZA	South Before the War
TRIMONT	E. S. Willard
CINCINNATI.	
FOUNTAIN SQUARE	A Society Tramp
GRAND OPERA HOUSE	Frank Wilson & Opera Co.
HARRIS	E. F. Mayo
HAYMARKET	Edwin Arden
HETTER'S	Power of God
PROCTOR'S	George Dixon Specialty Co.

PINE OPERA HOUSE	Cinderella
WALNUT STREET	Lillian Lewis
BALTIMORE.	
FORN'S OPERA HOUSE	Men and Women
HOLIDAY STREET	Only a Farmer's Daughter
KIDMAN'S MONUMENTAL	French Kelly
LYCEUM	Theatre of Arts and Letters
PITTSBURGH.	
ALVIN	J. K. Emmet
ACADEMY OF MUSIC	Night Owls
BROAD	Hoss and Hoss
BUCKINGHAM	Prof. Hermann
GRAND OPERA HOUSE	Emmett Sully
HARRIS	Henry Burlesque
ST. LOUIS.	
GRAND OPERA HOUSE	My Official Wife
HAGAN	Helen and Hart
HAYMARKET	Hands Across the Sea
OLYMPIA	A Pair of Kids
POPE'S	Reilly and Woods
STANDARD	
WASHINGTON.	
ACADEMY OF MUSIC	A Bit of Scandal
ALHAMBRA	Mrs. Potter Kyrie Bellew
BUJOE	T. S. Johns
NATIONAL	De Wolf Hopper Opera Co.
CLEVELAND.	
JACOB'S	The Pay Train
LYCEUM	James J. Corbett, Annie Faxon
STAB	Field and Hanson
KANSAS CITY.	
CENTRE	The Lost Paradise
GRAND	Bobby Gasior
GILLES	Uncle Tom's Cabin
ST. PAUL.	
GRAND	The Voodoo
METROPOLE	The Lilliputians
MILWAUKEE.	
BUJOE	Tony Farrell
DAVIDSON	Ali Baba
MINNEAPOLIS.	
BUJOE OPERA HOUSE	Lois Morrison
GRAND	Nar C. Goodwin
DENVER.	
TADOR GRAND	Ward James
SAN FRANCISCO.	
BALDWIN	E. A. Southern
BUSH	Larry the Lord
CALIFORNIA	Henshaw and Ben Brock
STOCKHOLM'S	Neil Burgess

NEW YORK THEATRES.
MANHATTAN OPERA HOUSE
4th Street, near Broadway
SECOND WEEK
ALEXANDER

SALVINI
Accompanied by
WM. REDMUND,
Miss Maida Craigen,
And his company of players,
under the direction of
Mr. W. M. Wilkison,
In a revival of D'Enery's popular romance,
DON CAESAR DE BAZAN
In preparation, *THE THREE GUARDSMEN*.

LYCEUM THEATRE
Fourth Avenue and 23d Street.
DANIEL FROHMAN, Manager
Incessant Shows of Laughter Freet
THE GUARDSMAN
OR,
THE AMERICAN GIRL IN LONDON
Sims and Raleigh's Merry Comedy.
Evenings at 8:30. Matinees Thursday and Saturday.

PALMER'S THEATRE
Broadway and 10th Street.
A. M. PALMER, Sole Manager
Evenings at 8:30. Saturday Matinee at 2.
Last Week of Mr. Palmer's Company in
LADY WINDERMERE'S FAN
Monday, April 19—THEATRE OF ARTS AND LETTERS—Subscription night. Tuesday to Saturday night, public performances.

BROADWAY THEATRE
Broadway and 1st Street.
Mr. T. H. FRENCH, Manager
Handsomest and safest theatre in the world.
LAST WEEK.
THE CRUST OF SOCIETY
Presented by
MR. JOHN STETSON'S COMPANY
OF PLAYERS.
Evenings at 8. Matinee Saturday.

HARRIS'S THEATRE
M. W. HANLEY, Manager
EVERYBODY DELIGHTED.
CORDELIA'S ASPIRATIONS
By Mr. EDWARD HARRIS.
With all the original music by DAVE BRAHAM.
Wednesday—Matinee—Saturday

ROSTER & GIL'S
Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday and Saturday.
Mlle. PAQUERETTE
Comedienne.
Mons. & Mlle. DEROUVILLE-NANCY
THE THREE JUDGES
VAUDEVILLE OPERETTA NOVELTIES.

H. R. JACOBS' THEATRE
Corner 1st Street and Third Avenue.
Matinees, Monday, Thursday, and Saturday.
N. S. WOOD in
OUT IN THE STREETS
Next Week—Skipped by the Light of the Moon.

IMPERIAL MUSIC HALL
Broadway and Twenty-ninth St.
Evenings, 8 to 12. Matinees, Tuesdays, Thursdays, Saturdays, 2 to 6.
French Dancers. Matthews and Bulger. Rogers Brothers.

GRAND OPERA HOUSE
Mr. T. H. FRENCH, Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
I. R. MURRAY in
GLEN-DA LOUGH
Next Week—JANE and LOTTIE COLLINS.

NEW YORK THEATRES.
UNION SQUARE THEATRE
GREENWALL AND PEARSON, Lessees and Managers
THE TRAGEDIAN.
WALKER WHITESIDE
in
HAMLET AND RICHELIEU
Evenings at 8:15.

EMPIRE THEATRE
Broadway and 14th Street.
ABSOLUTELY FIRE-PROOF.
FOURTH CROWDED MONTH.
CHARLES FROHMAN'S COMPANY.
April 17, 18th Performance. Souvenirs.
THE GIRL I LEFT BEHIND ME
Written by Belasco and Fyles.
Evenings at 8:15. Matinees Wednesday and Saturday.

STAR THEATRE
Broadway and 13th Street
Best Play in Town.
WILLIAM H.
CRANE
And his admirable Company, in Miss Martha Morton's American Comedy.
BROTHER JOHN
Evenings at 8:15. Over at 10:45. Saturday Matinee at 2.

ONLY'S
Evenings at 8.
Saturday (only) Matinee at 2.
Annual Engagement of
ROSINA VOKES
Supported by
FELIX MORRIS
And Her London Comedy Company.

CASINO
Broadway and 19th Street
RUDOLPH ARONSON, Manager
Tremendous Success of
ADONIS
presented by Mr. Henry K.
DIXEY
And his Admirable Company.
Seats secured four weeks ahead.

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
A Splendid Company this Week. Lydia Veamans-Titus, Helene Mora, Frank Bush, James F. Hoss, Mile, Theodora, Eccentric Chansonnets, from Eden Theatre, Paris; Ryan and Richfield, Tom and Lillie English, Carrie Joy, Geyer and Goodwin, Frank Riley, Prof. Charles Osten.

BROOKLYN THEATRES.
COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & CO., Proprietors
THE FENCING MASTER
Presented by J. M. Hill's Opera Company.
Including
MARIE TEMPEST
Next Week—Theatre of Arts and Letters.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, Sole Proprietor and Manager
Matinees Wednesday and Saturday.
THE COMEDIAN.
STUART ROBSON
And Company of Players in
SHE STOOPS TO CONQUER
Next Week—A. M. Palmer's Company in *Lady Windermere's Fan*.

GRAND OPERA HOUSE
Elm Place, near Fulton Street.
GRAND REVIVAL OF
THE SILVER KING
Produced under the personal direction of
CARL A. HASWIN.
Next Week—The Peerless Corinne, in the Spectacular Extravaganza, *Arctura*.

COL. SINN'S NEW PARK THEATRE
COL. WILLIAM E. SINN, Managers
MR. WALTER L. SINN,
The Leading and the Elite Theatre of Brooklyn.
Every Evening This Week.
Matinees Wednesday and Saturday.
First Appearance Here This Season of the Favorite Comedian,
MR. ROLA D REED.
Assisted by a Perfect Company, Presenting His Latest Success,
INNOCENT AS A LAMB.
A Tale of My Wife's Husband.
Next Week—Marion Manola and John Mason in *Friend Fritz*.

BEDFORD AVENUE THEATRE
Corner South 6th Street and Broadway
LAURENT HOWARD, Manager
Matinees Wednesday and Saturday.
VERNONA JARBEAU
Next Week—Wills' Two Old Crooks.

TELEGRAPHIC NEWS

Last Night's Openings in the Principal Cities.

THE LATEST TIPS FROM CHICAGO

Mr. Willard and Miss Russell Divide Attention at the Hub.

OPERA IN QUAKERTOWN.

"Gus" Hall Explains Gus's Hall. Henderson's Shining Light Falls. Mansfield's Big Business in Old Juggler's Strip. Electric Spectacular. Gus's First Street Parade.

CHICAGO, April 10.

(Special to The Mirror.)

Well, Carter H. Harrison is king of Chicago again. He was elected Mayor last Tuesday. This may not be of interest to the people of the theatrical profession except from the fact that it is promised us that everything will run "wide open" during the World's Fair season. This may be pleasing to certain theatrical pool-room sharps I know of.

The profession did win a signal victory at this election, however, in the success of Louis J. Epstein in his race for alderman of the First Ward. Mr. Epstein operates a highly successful dime museum two doors from the Schiller Theatre, and when Anson Temple wants to get a drunken man out of his pretty theatre he has an usher invite him out to dine, tells George Irish to give the fellow a museum ticket instead of a door check, and then lets nature take its course. Eventually the tipsy party gets into the museum, thinking that it is the theatre, sees the snakes and freaks, and signs the pledge. Yes, Epstein is an alderman now. His campaign was managed by his lieutenant, Nick Norton. Nick owns the pleasure boats at Mt. Clemens, Mich., and he postponed the opening of his season there to help "Ep." Years ago Nick used to be known as "Nicolet Norton, the juggler." When he undertook to overlook the ballet boxes Epstein had a cinch. You can't beat those old jugglers.

Mr. Mansfield's first week at the Grand was so big that he duplicates his arrangement of plays for this week, opening to a large house to-night in Ben Brummell. Last Saturday night he packed the theatre with Dr. Jekyll and Mr. Hyde. He has made a speech before the curtain nearly every night. Duse saw him in Brummell Wednesday afternoon last. She would not tell me what she thought of his Brummell. Next Sunday he leaves for Kansas City over the Santa Fé, and he is to go around the world in his yacht next Summer. While here he and his wife live in their special car. They appear to be "coming in carriages" for Richard.

Charles Frohman's latest French piece, A Shining Light, did not seem to catch the people at the Schiller, and Gloriana was revived to-night before a large audience, in connection with the pretty one-act play, Out of the Storm, by Elwyn A. Barron, the well-known dramatic critic of the *Inter-Ocean*. It was originally produced here last Fall. To-night W. H. Crompton made a bit in the part created by Edwin Stevens. Next week Annie Paisley comes to the Schiller.

Duse did not do well at Hooley's. Where she made the mistake was in not securing Lottie Collins to dance between the acts, though I think that if she had put a few high class specialties in Camille she might have caught 'em. Chicago people seem to like Sweatnam better than Duse. To-night Modjeska opened a week's engagement at Hooley's in Mary Stuart, and there is a large audience in attendance. Nibbe comes next week, and Hooley opens his World's Fair season in May with Davenport in Cleopatra.

Kirke Lashelle drifted in from Frisco yesterday. He says Frank Daniels is walking the ties in Southern California. It happened, he says, in this way: Daniels was to go from Los Angeles to San Diego, and from there to Los Angeles. A bridge was washed away, and the two special trains engaged for the companies met at this bridge. Trains were exchanged, the comedian and his people passing the "pompeys" on the trestle and gravely saluting them. It was Daniels' first street parade on the ties, too.

Ted D. Marks, the aurora borealis agent, left Chicago yesterday and the sunlight has gone out of our lives. We are now looking for W. (twice) Tillotson to bring it back.

Al Hayman will spend the hot months in the great Summer resort, Chicago. He takes my house and I go out to a one-night stand near here called Evanston, in search of ozone and fresh milk. It is a prohibition town but there are trains every half hour.

I think that Will Davis, of the Columbia, is one of the luckiest men in the business. He returned from St. Louis Saturday morning. When a man can return from St. Louis he is fortunate, indeed.

The Black Crook is still turning away people at McVicker's. The foot of one of the split dancers slipped again the other night. I think they should buy the rights to that patent third leg invented by May Robson, which Margaret Robinson operated artistically in A Shining Light at the Schiller last week.

Anson Temple returned from New York

Saturday, having perfected all plans for his World's Fair season.

Russell's Comedians in A Society Fad seems to have caught on at the Chicago Opera House, where they opened their second week last evening to a big house. Russell and his adipose agent, Bert Riddle, are both here. Marie Tempest opens at Henderson's house April 24 in The Fencing Master.

Will Sweatnam and his wife are stopping with Mr. Sweatnam's sister while here, and he was telling me that the other night his sister-in-law, who had just put her three little ones to bed, heard a noise in their room and crept up to investigate it. There the trio stood, in the centre of the room, with hands clasped, singing their little prayer, "Now I lay me down to sleep," to the tune of "Ta-ra-ra-boom-de-ay," which it fits so nicely. She arrived just in time to stop them as they began on the dance.

At the Columbia last night The Country Circus, which had a big week, began the last of its engagement with a large audience in front. Next week the Lyceum company comes in Americans Abroad.

Henry E. Abbey arrived here last Saturday to witness the final rehearsals of his great spectacle, America, which opens a six months' run at the Auditorium next Monday evening. It is to be one of the greatest shows ever seen in this city. John Warner is still here.

Openings at the outside houses yesterday were as follows: John T. Kelly in McFee of Dublin at the Haymarket. Wood and Shepard in Later On at Havlin's. Katie Emmett in Killarney at the Windsor. The Brothers Byrne in Eight Bells at the Alhambra. Walter Sanford's Struggle of Life at the Clark Street Theatre. The Fire Patrol at the Academy of Music. Flynn and Sheridan's City Sports at Sam T. Jack's Madison Street Opera House. The Thomas-Damhofer German company at the Criterion. Mike Kelly and a variety company at the People's, vaudeville at the Lyceum and Olympic and the minstrels at the Haverly Casino.

I see by the public prints that Tony Denier, the old clown, now a resident of this city, is about to build an amusement palace in New York. Old Tony Denier died some years ago, but his son lives here, and I imagine that he is the man referred to. He resembles his father closely, though he is not a total abstainer like the old gentleman.

In the box office of the Schiller a large picture of Colonel Charles Porter De Garmo hangs under a ladder. And yet the Colonel is one of the luckiest men in this part of the country.

James O'Neill tells me that his play, Fontenelle, has made a barrel of money for him this season and he believes it a great piece of theatrical property.

I have found a new use for that typewriting machine of mine. I just hit the keyboard once with both hands, and the result is a new soubrette name. That is how Truxy Friganza, Lola Vberri and Perdita Hudspeth got their stage names, I'm told.

There has not been a new theatre built here in the last two hours. Something must be wrong.

Manager H. R. Jacobs has scored a ten strike in securing the services of the famous theatrical tourist, "Punch" Wheeler, as the press agent of his three houses here.

Mr. Wheeler is hot material, so to speak, and in his artless Japanese way he informs me of his advent in the following note: "Just walked in from Omaha to decide an election bet of \$3. Took 219 days. Will be on your hands all Summer. McConnell wanted me to take charge of the Soubrette Information Bureau at his new agency but H. R. J. hired me."

Stewart Allen, formerly with Nat Goodwin, has been engaged by S. J. Smith Russell as his stage manager for the World's Fair season at the Grand, beginning May 1.

Willard Lee, a member of the 8 Bells company now at the Alhambra, took morphine with suicidal intent last night at the Commercial Hotel. A physician worked over him four hours and brought him to.

I believe he is walking yet.

"Biff" Hall.

CINCINNATI.

Francis Wilson Warmly Greeted—Junkermann's Articles and Gals—A Varied List of Attractions.

(Special to The Mirror.)

CINCINNATI, April 10.

Francis Wilson, who had not been seen here for two years, is presenting The Lion Tamer to-night at the Grand to one of the best houses of the season. The excellent work of Mr. Wilson, Laura Moore, Cecile Eising, Clara Allen, Charles Plunkett, W. F. Mack, and William Pruette in their respective roles was favorably recognized. Frank Daniels is the next attraction.

Lillian Lewis in Lady Lil opened to-night at the Walnut to an excellent attendance. The supporting company included W. A. Whiticar, Lawrence Marston, Ivan Perout, Mark Aborn, and Fanny Barry Sprague. The play was elaborately mounted, the setting of the third act being especially noteworthy. Ali Baba next week.

Cinderella is being presented in good style at the Pike this week by local amateurs for the benefit of the Ladies' Department of the Columbian Exposition, and the advance sale is reported large. The scenic effects are excellent. Next week, Emil Thomas.

Edwin Arden in Eagle's Nest opened his week's stay at Havlin's yesterday to an excellent attendance at both performances. The star's support included Frank Losee and his wife, Marion Elmore, Adela Sawyer and Harry Mack. Next week, George Thatcher's Tuxedo.

Walter Sanford's The Power of Gold was the attraction yesterday at Heuck's, and judging from the applause, Manager Baker

will have a successful week. A Fair Rebel next.

Dunlop and Fletcher's Comedians in A Society Tramp proved a decidedly attractive card at the Fountain Square yesterday. The cast included Add Weaver, Lewis Bloomer, Minnie Laselle, and Lilly Gaskell. Next week, Arizona Joe.

Edwin F. Mayo at Harris' yesterday presented After Twenty Years in attractive style, and his support was above the average. The play will be presented until Thursday, when The Silver Age will be put on for the remainder of the week. The Henry Burlesque company follows.

George Dixon, with Manager O'Rourke's specialty company, packed the People's at both performances yesterday. Next attraction, the City Sports.

There is every prospect of a Summer season of light opera at the Highland House.

August Junkermann, whose effects were attached by Manager Rallenberg, of the Pike, effected a satisfactory settlement with the latter on Wednesday and had his property released. The comedian also settled with Manager M. B. Leavitt, at whose Denver Theatre he failed to appear. Mr. Junkermann, with his family, sailed for Europe today.

Ladies' night each Friday at the People's is proving profitable.

JAMES McDONOUGH.

BOSTON.

Willard Moves Again with The Professor's Love Story—Duse Excites Interest—The Daily Engagement.

(Special to The Mirror.)

BOSTON, April 10.

For weeks society has been looking forward to the engagement of E. S. Willard at the Tremont, which began to-night with the presentation of The Professor's Love Story.

No more auspicious opening could have been desired by Mr. Willard. He was fairly overwhelmed with the most flattering proofs of the warm esteem in which he is held here.

The Professor's Love Story is a delightful play, admirably acted by an excellent company.

Daly's company began its second engagement of the season at the Hollis Street to-night, Little Miss Million being the opening bill.

While Little Miss Million is not so pleasing as many of the light comedies in which the company has appeared here in previous seasons, there is no question regarding the excellence of the acting.

The old favorites and the new faces received a cordial welcome from the very large audience in attendance.

Later in the week The Belle's Stratagem and The Loan of a Lover will be given as a double bill, and also The Hunchback. The second week of the engagement will be devoted to The Twelfth Night.

The event of the week is to be the first appearance in Boston of Eleonora Duse at the Globe, but that does not come until to-morrow night. The prices have been doubled for the engagement, and the seats for the four performances were disposed of by auction at unusually high premiums, as high as \$100 being paid for one box. The engagement has excited a greater interest than any that has taken place here for years, and Manager Stetson's house will be packed to the doors at each performance. To-night and on the off nights The Crust of Society forms the bill, that organization going to near New England cities when Duse appears.

To-night a change of bill was made at the Boston, and The Mountebanks was withdrawn, Giraffe-Giraffe being revived by the Lillian Russell company in its stead.

This proved far more attractive than its predecessor. A large house was delighted with the new version of the favorite opera. It was admirably rendered by Miss Russell and her clever company. Her twin sisters are the best performers she has ever given here. Her singing in the first act created a furore, and she was encored thrice. Louis Harrison as Holero was exceedingly droll. The chorus did fine work. The mounting is the best ever exhibited here.

The fire engines and horses of The Still Alarm have never failed to attract large audiences in Boston, and from the indications this week the Grand Opera House will have larger audiences than ever. Next week at this house will recall the old days at the Museum. Little Lord Fauntleroy will be the bill, and Annie Clarke will appear in her successful character of Minna, while H. M. Pitt and Olive Homans will again play their old parts of the Earl of Dorncourt and Cedric. Helen Dayne, also a former member of the Museum company, will be the Mrs. Errol. For the succeeding week, when Oliver Twist will be played, Charles Barron has been engaged to play Bill Sykes to the Nancy of Annie Clarke.

So successful was the recent engagement of The Dazzler at the Bowdoin Square that Manager Atkinson made arrangements for another week of this popular farce-comedy which began to-night. The audience filled the theatre and Joe Ott and Anna Boyd proved as attractive as at their previous visit, and the Clipper Quartette won many recalls.

The Isle of Champagne has settled down for a run at the Columbia which bids fair to extend until far into the Summer. The Columbia has been packed at each performance.

Shore Acres has passed its fiftieth performance at the Museum, and has started auspiciously towards its hundredth. There has been no drop in its phenomenal business. Mr. Field has completed arrangements so that the piece will be presented under his management next season, with James A. Herne in his original character of Nathaniel Berry in New York, Philadelphia, Brooklyn, Washington, and New England only. He has also arranged to manage the tour of Mrs.

Katherine Herne, who is to be supported by her own company in Margaret Fleming.

A Temperance Town still continues at the Park. I hear that George F. Kibling, the Vermont saloon-keeper whose outrageously long sentence gave the suggestion of the play, is indignant at the use of his name in the explanatory note on the programme, and that he was in Boston recently to consult with lawyers to see if that could not be stopped.

The Rambler from Clare is at the Howard Athenaeum.

The South Before the War is in its second week at the Palace. This will make three weeks that that organization has been at that house this season.

The Ticket-of-Leave Man is the play of the week at the Grand Museum.

Agnes Evans' burlesque company is at the Lyceum.

Manager Schoeffel, of the Tremont, has gone to Chicago to remain until America is produced. The spectacle is to be given in Boston later, but it is said that a special place must be prepared for its presentation, as none of the stages in the city is large enough.

Louis Baer, who has been musical conductor at the Howard Athenaeum for six years, is to go to New York to take a similar position at the Imperial Music Hall, April 24.

Just before the performance of The Marriage Spectre at the Tremont on the afternoon of April 8, a lawyer and a sheriff appeared to demand of Kyrie Bellew settlement of claims for obligations under which he placed himself at Cape Town, Africa, at the time that the theatre there was burned during his engagement. His creditors had been importuning him for payment, and early last week he forwarded to London a draft for the full amount of his indebtedness. Consequently, when the lawyer and sheriff arrived with a warrant for his arrest, they were shown evidence that the draft had been forwarded, but this was not considered satisfactory and the debt was paid a second time, the money being held by the sheriff until he receives word from London to abandon the suit. The judgment is for less than \$400.

JAY B. BENTON.

PHILADELPHIA.

Comic Opera has the Call-Barrett. Here and 1893 Enticing Feature—A Budget of News.

(Special to The Mirror.)

PHILADELPHIA, April 10.

In spite of most unfavorable weather, business is generally large to-night.

Comic opera holds sway this evening, three first-class companies opening. Pauline Hall presented the only novelty in this line, and had the first-night clientele among her big audience at the Opera House. The pretty melodies of Paritania seem to have caught the people, and the regret is general that she only stays one week. Lea Van Dyck joined this company last week and appeared with them to-night. Duse gives four performances at this house next week. Detchon appears during the week on Duse's off nights.

The Park had a large house, and Robin Hood, in the hands of the road company, elicited quite as much enthusiasm as is aroused by the original Bostonians. Evans and Hoey are due next Monday, with Nellie McHenry to follow a week later.

The Grand Opera House was filled and the popular principals of the Duff Opera company were welcomed in the true Philadelphia spirit to-night. From a musical standpoint it is doubtful if the present production has ever been equalled. Lillian Post, Effie Chapin and J. H. Ryley, all favorites in this city, are in the cast. La Basche will be produced next week. The company stays a month.

Wilson Barrett has arranged a most interesting repertory for his final week at the Chestnut, and heavy business will doubtless be the rule. Ben-My-Chree is to-night's play, with Our Pleasant Sins, Claudian, Lady of Lyons, Hamlet, Othello, and Belphegor the Mountebank, to follow. Our Pleasant Sins is new here, and Belphegor has not been produced for a long time in this city. Mr. Barrett's present production of Othello is his first appearance in that role in Philadelphia. The Crust of Society follows and will be succeeded by the Manola-Mason company.

1892 has made a hit at the Walnut and big audiences have applauded the merry burlesque nightly. No one has made a greater sensation in the piece than little Regalancita, whose dancing is considered nothing short of phenomenal. Theresa Vaughn and Richard Harlow came in for a large share of applause, as do also Perugini and Ed. Favor.

John Drew's audiences at the Broad have been limited by the capacity of the house, and The Masked Ball appears to give general satisfaction. The two hundred and fiftieth performance of the farce takes place on April 17, when a miniature bust of the star will be distributed as a souvenir. Lillian Russell comes April 24 for a fortnight, and Francis Wilson follows, finishing the season of the house. The Empire had another big audience to-night with A Hole in the Ground as the attraction. Charles Cowles, Frank Lawton, Virginia Earle and Alf. Hampton lead a good cast. Carl Haswin's The Silver King next.

A revival of Dreams brought an overflow audience to the Girard Avenue. Frank Doane and Amy Lee repeat the hits of a week ago, and the entire performance is one of the highest in the musical farce line. Herbert A. Carr, who was very favorably received in Fin MacCool last week, returns next Monday for the production of Our Angel.

Two of Gus Pitou's plays are in town this week, with prospects of excellent business—The Power of the Press at the National, and Across the Potomac at the People's. A Busy Day and J. C. Stewart in A Wicked City

come next Monday to the National and People's respectively.

Mar Blossom is this week's bill at Forepaugh's, with Celie Ellis and W. H. Lytell in the principal roles. The stock season will be inaugurated next week with The Moths of Society, another version of Dumas' celebrated play.

Openings at the other houses to-night: Hopkins' Trans-Oceanic company at the Arch; Bob Fitzsimmons' company at the Lyceum; and Leonzo Brothers at the Standard.

The Eighth Street Theatre was opened to-day, under Sam T. Jack's management, with the Creole Burlesque company. The Lilly Clay company follow in a fortnight. The house will be devoted exclusively to burlesque and variety, and will be open for two performances daily throughout the year.

John E. Kline, the Irish comedian, was buried from his home in this city last week.

The Shakespearean birthday celebration at the Edwin Forrest Home on April 25 will be under the direction of Augustin Daly, and his company will provide the entertainment as they play in this city that week.

The receipts of the Mask and Wig performances last week were the largest on record at regular prices. Over \$15,000 was taken in during the week and Saturday night's receipts were \$2,312.

Charles J. Bell and Eleanor Lane, who is Mrs. Bell in private life, terminated their engagements at the Girard Avenue last Saturday. They join the Coghlan company.

A new play by James A. Mortimer, author of Gloriana, will be produced for the first time by Charles Frohman at the Park in May.

An importation of Manager Sam Jack's arrived last night in the persons of four Parisian dancers. They will first proceed to Chicago, and after appearing there will come to this city.

J. Fred. Zimmerman, Jr., is just making his appearance after a severe tussle with the pneumonia.

Agnes Wynne, one of the most popular of Manager Holland's players at the Girard Avenue, is dead, after a protracted illness.

JOHN N. CAVANAGH.

ST. LOUIS.

Treasury Waller's Benefit-Entertainment, My Official Wife, The Opera, and A Pair of Kids.

(Special to The Mirror.)

St. Louis, April 10.

My Official Wife, with Minnie Seligman-Cutting as the star, opened at the Grand Opera House last night to a large audience. To-night the treasurer of the house, W. W. Walters, is taking a benefit that is breaking all records.

Mr. Walters received several handsome gifts from the employees of the Grand, including an umbrella mounted with onyx and gold, a pair of sleeve buttons and a shaving set.

At the Olympic, Bronson Howard's Aristocracy opened to-night and achieved immediate success.

Hallen and Hart played at the Hagan, opening at that pretty theatre last night to a large audience.

A Pair of Kids opened at Pope's Theatre yesterday afternoon playing to a big house.

Havlin's had a big house at the matinee yesterday when Hands Across the Sea opened its engagement. To-night Tom Jones, the manager, and Harry Knapp, the door-keeper, are having a benefit, and the house is crowded.

Reilly and Wood's company are playing a return engagement here at the Standard, and opened there to a big house at yesterday's matinee.

There was an error in my telegram last Monday night. It was McCune Holliday, lately the advertising man of the Standard, who was made business manager.

Beatrice Leslie, formerly of this city, is here visiting friends. She is now a resident of New York city, where she has a season's engagement.

Lena Bruce joined the McFee of Dublin company a few days ago.

Florence Kelly, Carrie Reger, and Jennie Pierce, who were here with the Francis Wilson company last week, have signed with Manager Spencer for the coming Summer season at Uring's Cave.

James Aldrich Libbey has been engaged as leading baritone for the coming season of opera at Uring's Cave. He is making a hit in the Trip to Chinatown company.

Mark Priest, treasurer of the Hagan, takes his first benefit on April 17 with Mr. Potter of Texas as the attraction.

W. C. HOWLAND.

PITTSBURG.

Four Attractions Start the Week with a Boom-Variety Notes of Interest.

(Special to The Mirror.)

Pittsburg, April 10.

At the Bijou, where Hoss and Hoss opened, it was impossible to get anything but standing room to-night, and the advance sale is enormous. The company was at its best, and the specialties made a hit. Power of Gold closed a fair week.

The Alvin was crowded to-night when Emmet appeared in Fritz in Ireland. Maggie Cline proved a strong drawing card. Clara Morris' business dropped off very perceptibly towards the close of the engagement. James T. Powers in A Mad Bargain next week.

Herrmann opened to large business at the Duquesne Theatre this evening, and was well received. Advance sale good. Glen-da-Lough closed a good week. The New South follows.

The Millionaire, with Daniel Sully, was given at the Grand Opera House this evening to a crowded house. The company is excellent.

Daddy Nolan and The Corner Grocery are underlined. Sale large. The Devil's Auction continued to draw large audiences up to the last performance. Verona Jarbeau comes week of 17.

The Henry burlesque company opened at Harris' to good attendance. Next week, Only a Farmer's Daughter.

The Academy of Music was crowded to-night. The Night Owls was the attraction to this house. The French Folly company next week.

A daughter was born to Mr. and Mrs. J. K. Murray (Clara Lane) on March 31, in this city. Miss McDonald took Mrs. Murray's part in Glen-da-Lough very acceptably.

Emma Walker has rejoined J. K. Emmet. The Duquesne Theatre closes its season with Mrs. Potter and Kyrie Bellew in Therese.

Corinne comes to the Alvin 23. Nick Hughes joins the Henry Burlesque company here this week.

Maggie Cline joins James T. Powers at the Star Theatre, New York, on May 1.

The Bijou management have concluded to keep the house open until some time in June.

E. J. DONNELLY.

CLEVELAND.

Corbett's Company Week-end-The Wonderful a Success-The new Opera House beginning form.

(Special to The Mirror.)

Cleveland, April 10.

James J. Corbett opened his return engagement at the Lyceum Theatre this evening before a crowded house. The support is not as good as it was on the first trip here. Mrs. W. A. Brady does not fill the place left vacant by Lee Lamar, and Mrs. Corbett while pretty and graceful, is a mere novice.

Evans and Hoey's engagement eclipsed any these clever comedians have filled in this city in years. Minnie French was taken seriously ill before reaching here, and the role of Innocent Kid was very acceptably filled by Helen Douglass.

Field and Hanson's Drawing Cards opened their return engagement at the Star Theatre to-night before a large house. The company is better than earlier in the season.

Wonderland and Bijou Theatre opened its second week to large business to-day, and gave an excellent bill.

The Soudan opened at Jacobs' Theatre to-night to a large audience.

Annie Pixley opens at the Lyceum Thursday evening for a half-week's engagement.

Alf. Henriques and wife will take a trip this Summer to Norfolk, where Alf's brother, who is a lieutenant in the navy, is stationed.

The Star Theatre will close on May 20, re-opening on August 25. This has been the most successful season Manager Drew has ever known.

Digby Bell comes to the Lyceum next week with Jupiter, and Alf. Henriques has already been deluged with orders for seats.

George Dixon's Athletic and Specialty company is next week's attraction at the Star Theatre.

The Pay Train follows The Soudan at Jacobs'.

W. M. G. JOHNSON.

A BIT OF SCANDAL PRODUCED.

(Special to The Mirror.)

WASHINGTON, April 10.—Charles Abbott's company produced A Bit of Scandal to-night at the Academy of Music for the first time. There was a large and representative audience in attendance. The universal verdict is highly favorable to the play.

Fitzsimmons' Auditorium, the new popular price amusement house, opened to-day under favorable auspices.

EDWARD OLDHAM.

NORA MACHREE IN ALBANY.

(Special to The Mirror.)

ALBANY, April 10.—Clara Clemen opened her season in Nora Machree at the Albany Theatre playing to capacity afternoon and evening. Miss Coleman sang several new songs, that received double encores, and she was an unqualified success.

OWEN FREERIE.

TAKE CARE WHAT YOU SIGN.

The case of Maida Craigen against Margaret Mather has been decided by Justice Patterson, of the Supreme Court, in favor of Miss Mather. The court found that the two weeks' clause in the contract was binding between the parties and that Miss Mather had the legal right to employ some one to take the place of Miss Craigen in the company. The court, however, refused to award costs against Miss Craigen considering all the facts as brought out on the trial.

The facts as shown by the evidence are that Miss Craigen was engaged for the season of 1909 to play the leading part in Mrs. Mather's company and that she prepared herself at great expense to take part in Joan of Arc to be produced during that season. The salary named in the contract was \$100 a week. Before the season opened Miss Craigen was requested to accept \$75 a week instead of \$100. Having been to great expense in preparation she refused. It was then that the subject of the two weeks' clause in the contract played its part. Miss Craigen claimed that she had not agreed upon any such clause, but had understood that no such clause should be in the contract, and insisted on holding Miss Mather for the season. Miss Mather, however, claimed that the two weeks' clause was operative and permitted Miss Craigen to play the first two weeks of her season and then took some one in her place. This is only another instance of the care which should be exercised by the profession in looking over their contracts before signing to be sure that they contain the exact agreement of the parties, as it is very hard to convince courts that a writing only signed is not such understanding.

THE P. W. L.'S SOCIAL.

The monthly social gathering of the Professional Woman's League, yesterday, was largely attended, notwithstanding the inclemency of the weather.

An interesting programme was presented. There were songs by Jennie Hall Wade and Carolyn K. Rauss. 'Gertie Homan recited, and Marie Merrick furnished instrumental music. The tables were presided over by Mrs. J. Alexander Brown, assisted by Brion Fernandez, Gertie Homan and Eva Barry.

Rose Coghlan enraptured the throng with an account of her new gowns, and she promised to exhibit them at an early day.

The new badges were worn for the first time. They are both unique and attractive. Each is about the size of a nickel, of gold and silver, with the monogram P.W.L. enameled in the centre.

The ladies present included: Mrs. A. M. Palmer, Rachel McQuay, Mrs. Louisa Eldridge, Rose Coghlan, Rosina Vokes, Wand Banks, Queenie Vassar, Cassie Fawcett, Mrs. Glendinning, Mrs. Fernandez, B. Jon Fernandez, Mrs. Eugene Clark, Margaret Mantion Merrill, Mrs. Sidney Rosenfeld, Mrs. G. A. Horman, Dora Goldthwaite, Mrs. L. S. Gurney, Dorothy Johnson, Mabel Stevenson, May Brookman, Leola Wolstan, Josie Knight, Mabel Eaton, May Wilbur, Ethel Totten, Rose Levy, Mrs. H. Hassler, Mrs. G. Nicholson, the Wises Hannan, Mabel McKenna, Katherine Stage, Viola Whitcomb, Ada G. Luman, and Ella B. Starr.

A PROGRESSIVE MANAGER.

Manager L. Arthur O'Neill, of O'Neill's Grand Opera House, at Charleston, S. C., has been spending several days in New York. Mr. O'Neill is popular with all attractions that play his house, every detail of the conduct of which he personally oversees. He is known as a man of his word, and as good business is invariably done at the Grand, it is easy to account for Mr. O'Neill's excellent standing with the profession. Manager O'Neill has just organized an opera company to run a season in Charleston, and engaged Max Hirschfeld as its director. Manager O'Neill has already booked for next season Charles Frohman's attractions, Richard Mansfield, Nat C. Goodwin, Modjeska, Stuart Robson, Wilson Barrett, Fanny Davenport, James O'Neill, Annie Pixley, Noble, Herrmann, four or five of the leading opera companies and the standard minstrel organizations. The American Theatrical Exchange and Charles Frohman are Manager O'Neill's New York agents.

CRANE AND THE DRAMATISTS.

William H. Crane was guest of the Dramatists' Club at supper in the Arena on Saturday night. Mr. Crane spoke in praise of the growing excellence of American drama, and there was a discussion pro and con upon the question, "Are managers competent to decide upon the merits of a written play?" Among those present were Clay M. Greene, H. W. Keller, E. A. Paulton, Charles Klein, Nelson Wheatcroft, Augustus Pitou, George Backus, Harry P. Mawson, James C. Roach, Charles Barnard, Paul M. Potter, Anson Pond, Lorimer Stoddard, Thomas Frost, Edgar Selden, G. A. Kerker, Maurice Barrymore, Joseph J. C. Clark, Stanislaus Stange, Charles Bradley and Alfred Alfriend were elected to membership.

THE UNION SQUARE.

On Saturday B. F. Keith became lessee of the Union Square Theatre for a term of five years. For this privilege an annual rental of \$32,000 will be paid by him to the Courtlandt Palmer estate. Henry A. Greenwall, who relinquished the theatre in favor of Manager Keith, received as a consideration for his withdrawal the sum of \$25,000. It is announced by the new management that the present policy of the house would be continued until the end of June, when the theatre will undergo a complete change preparatory to its opening in September as a popular-price house. The Union Square will be in charge of E. F. Albee, who for several seasons past has been general manager of Mr. Keith's enterprises.

THE WIFE LAWSUIT.

Several years ago Fannie Aymar Matthews commenced an action against Daniel Frohman, David Belasco, and Henry C. de Mille, claiming that the Lyceum Theatre play of The Wife was founded on her play called Washington Life. At the time she caused announcements of the litigation to be made in the newspapers, and was frequently interviewed on the subject. J. D. Townsend represented her and Judge Dittenhofer the defendants. Judge Beach, of the Supreme Court, after carefully considering the evidence and reading both manuscripts, supported the defendants and rendered an opinion totally denying Miss Matthews' claim and dismissed the action.

FIFTY YEARS ON THE STAGE.

A testimonial to George F. De Vere, the stage manager of the Crane company, will be given at the Star Theatre on the afternoon of April 15, when he will celebrate the fiftieth anniversary of his first appearance upon the stage. Mr. De Vere made his first bow before an audience in his father's theatre in Norwich, England, and of all the persons who were on the stage with him that night there is but one other beside himself—Mrs. Bancroft—who is alive. The actor has supported nearly all of the great tragedians, including Edwin Forrest, Booth, Ben De Bar, Gustavus Brooke and Barry Sullivan.

AUNT LOUISA'S TESTIMONIAL.

"Aunt" Louisa Eldridge's testimonial at the Academy last Thursday afternoon was an immense success, from every standpoint. The receipts were \$5,000. The house was packed. The programme was interesting—especially the trial scene from Aunt Jack, in which all the managers distinguished themselves as the jury. Their verdict for the plaintiff with a recommendation that the defendant should

be condemned to act without salary for five years in the Theatre of Arts and Letters company, was eminently satisfactory. Aunt Louisa beamed upon hundreds of her friends, after the performance. Among the floral gifts she received was a stand of American Beauty roses, five feet high, from the Professional Woman's League; a handsome silk flag, with each star embroidered elaborately in white silk and the whole finely mounted; a beautiful basket of growing hydrangeas from Master John T. Raymond; a unique vase, filled with roses, from John Matthews, Lester S. Gurney, and Vincent Kearney, of the Actors' Fund staff, and a splendid laurel wreath from Thorley. Altogether the event was memorably gracious and happy.

OBITUARY.

Augustus G. Phillips, known as "Oofy Gooft," died in this city on Friday. He was born in New York in 1834, and was a pupil in public school No. 14, whose principal, Leonard Hazeltine, encouraged his talent for dialect speaking. At the outbreak of the war young Phillips joined the Fifth Regiment, New York Volunteers, Durven's Zouaves, and was made lieutenant. After the war he corresponded for an Albany paper, was a Tweed lobbyist, and a member of the American Club. In 1884 he appeared at the Grand Opera House in his play, Oofy Gooft, but failed as an actor of that prominence. He afterward kept a saloon near Broadway, in Twenty-eighth Street, but retired from that business. His dialect verses were quite popular. For several seasons, with Harry D. Hooper, his wife, he traveled with Augustin Daly's Under the Gaslight, in which he played Snorky. He was divorced and had lived in retirement for some time. The funeral was held on Sunday from the lodge room of the Elks, and in interment was at Greenwood.

Frank Schaubert, for several years past the treasurer of the Holiday Street Theatre, Baltimore, Md., died on Friday last, and was buried from the residence of his parents, Argyle Avenue, on Sunday last. Although young in years, he was a careful, conscientious worker, always had the interest of his employers at heart, and was genial, generous and kind to the profession he came in contact with.

The death of Daniel Fitzpatrick was briefly noted in THE MIRROR'S Chicago despatch last week. It occurred in that city, where he had come for a convalescent visit with old friends. He resided in Waukegan, Ill., where he leaves a wife and five children. He was age forty-nine.

John E. Klein died on April 8, en route to Wisconsin. He made his first appearance on the stage in Philadelphia twenty years ago, when he was but fifteen years old, in a song and dance. In later years he was known as a very successful Irish comedian, and was very popular in the West.

The mother of W. L. Wert, of the Danger Signal company, died on March 20 at her home in Camden, N. J. The son, owing to distance, was unable to attend the funeral, but the members of the Danger Signal company forwarded a floral clock with hands of immortelles pointing to the hour of death.

Blanche Du Bois (Mrs. John Donovan), a variety performer, died from hemorrhage of the lungs on Saturday morning in a boarding house at No. 301 West Twenty-seventh Street. She had been ill for some time, and depended for support upon the Actors' Fund, which will arrange the funeral.

Thomas C. Faulkner died last week at his home in Brooklyn, aged sixty-six. He was a well known man and an amateur actor of note.

MATTERS OF FACT.

Scenery is one of the prime factors of the plays of to-day. Lafayette W. Soave has made rapid strides in this line, and is better prepared than ever to quote rates to managers of theatres and traveling attractions. His studio at Walton Avenue and One Hundred and Thirty-eighth Street is a wonderful and entertaining place to visit.

B. A. Myers, business manager of Zanac, is busily engaged in backing his attraction for next season at the American Exchange.

L. Arthur O'Neill, manager of the Grand Opera House, at Charleston, S. C., is organizing a Summer opera company, playing both grand and comic opera, to open about May 1. Max Hirschfeld will manage the company. His offices are at Union Square.

Charles Hine, manager of Gallagher and West, who are to appear in The Colonel and I next season, is rapidly filling time for these comedians. Managers desiring to book this attraction should address Mr. Hine at once.

After May 6, Walter B. Woodall, who has been with The Power of the Press for the past two seasons, will be at liberty. He may be addressed in care of this office.

Henry G. Brown, private fencing master to the Earl of Dunraven, will arrive in New York on or about April 12, and will accept offers from managers of important establishments only. He may be addressed in care of THE MIRROR.

Richard Harris' Comedy company in The Country Sport, with Pete Daily as the star, has been booked for Clark's New Ninth Street Opera House, Kansas City, through Winnett's booking agency.

Martha George's season with Pete Baker closed last Saturday at Buffalo. She played the leading part in Chris and Lena with great success. She is a very clever singing soprano, making German and French dialect parts a specialty.

Albert A. Andrus, who was with Helen Barry last season, and is playing the leading juvenile with Kidnapped this season, will be at liberty after April 22.

The latest addition to Sam T. Jack's many enterprises is the Eighth Street Theatre, Philadelphia. It is located on Eighth between Race and Vine Streets, and is built on the ground floor, having a seating capacity of two thousand. He will give two performances daily. It will be devoted entirely to spectacular productions and burlesque. Popular prices will reign.

Fitzhugh Hall is the only theatre in Oswego, N. Y., a city of 25,000 inhabitants. Manager Max Richardson will either share or rent the same.

Bert Coote may be engaged for all kinds of comedy work. He is a very good singer and a clever dancer.

Ed. Collier, teacher of stage dancing at 45 Clinton Place, this week received complimentary notes from Henry Miller, of Post and Puppets company, for preparing him in dancing for that play; from Edmund K. Collier, for preparing his daughters, Helena and Katie, for farce comedy stage; and from Tony Pastor, praising him for the manner in which he taught the Hanger Sisters and others.

Edgar Selden has secured the English rights to The Housebreaker, a farce by Stanley Rogers. He will produce it in May at Morton's Theatre, Sterling, Ill.

Julie Kingsley, the well-known soprano and dancer, is at liberty. She may be addressed at 45 College Place, Chicago.

Mad-me Kruger is kept very busy nowadays preparing her many students in fancy and court dances. Her studio is situated at 4 and 6 West Fourteenth Street.

Julia Hanchett, for the past three seasons with Lotza, is at liberty. She may be engaged for leading business.

LETTER TO THE EDITOR.

MR. DE BELLEVILLE'S ACKNOWLEDGMENT.

New York, April 8, 1913.

To the Editor of the Dramatic Mirror:—Sir—As it is impossible at present for me to answer the numerous letters and telegrams of condolence I have received during my present affliction, allow me through the columns of your paper to thank my dear friends in and out of my profession for the sympathy, respect, love, and affection they have tendered me and their universal regret at my loss of one of the best, truest, and dearest wives man was ever blessed with. Yours in sorrow, FREDERIC DE BELLEVILLE, 400 West Sixty-fourth Street.

WALKER WHITEHEAD

Union Square Theatre, April 10-22

FIRST WEEK--HAMLET and RICHELIEU.

SECOND WEEK--OTHELLO, SHYLOCK and RICHARD.

Address all communications to

W. F. HENDERSON, Manager.

THE DRAMATISTS' OPPORTUNITY.

There are "crusts" and there are "tatters"—
Intermixed with other matters—

Of Society.

There are "bricks" and there are "fringes"
Whereon "adaptation" hinges

For variety.

To point a moral bugaboo,
And show us what we shouldn't do

With contrariety.

And reap from this nomenclature
The coin of human nature poor

With spontaneity.

Why, then, at this time momentous
Does not some genius relieve us

Of anxiety?

Why rises not some merry fair—
Some quite ambitious drama-maker

Of propriety.

To pen a play upon the evil
Of that invention of the Devil

For variety.

And spread a wondrous *mise-en-scene*
And christen it *The Crinoline*

Of Society:

MARIE EDGAR.

AFTERTHOUGHTS.

Nothing suggests to the nightly observer of Lady Windermere's Fan now "on" at Palmer's Theatre that the work of the author is even in the remotest degree a collaboration. Indeed, from those days, when the hen-feeding sun flower was lifted out of its plebeian lineage into a patrician state by this brilliant writer of epigrams, Oscar has been nothing if not original. We had made up our minds that the sun-flower god was the one illuminating exception to the perennial adage of "Nothing new under the sun." But Longfellow's careful composition must be transposed in this case.

Tell us not in mournful numbers
Wilde is but an empty dream,
Though his wit is never blunders,
And his epigrams are crumblers.
Still, things are not what they seem.

In Jerome K. Jerome's "Idle Thoughts of an Idle Fellow" a profound philosophical inquiry is put to the reader: "What is the use of temptation if you don't yield to it?" The saying that scintillates and corrodes in Oscar Wilde's late literary effort now supporting an American production in this city arouses all the latent cynicism in a harmless and unobtrusive mind in this style: "I can resist everything but temptation." I cannot say that Jerome and Wilde are personally known to each other, or that their respective works have been read by each. But the inspiration wired to both by the same mental machinery puts a new patch on that threadbare conception of another expanded head that "great minds run in the same channel." The small boy defines sarcasm as something that sparkles and cuts. Now that Jerome K. Jerome's idea has sparkled from Oscar Wilde's pen it certainly ought to be cut.

The Mirror's suggestion that The Silent Battle would probably last a week was prophetic. It was succeeded last Tuesday by Mr. Wilkinson's Widows, and Manager Frohman's comedians will again disport in their element. The experiment with Henderson's lethargic and lugubrious drama cannot be set down unqualifiedly as a mistake of Charles Frohman, who seems to be making very few mistakes. His judgment is verified far oftener than it is impeached. And it is impossible for a manager so enterprising as is Mr. Frohman—and so ubiquitous in his ventures—to always encounter a warm and sunny theatrical climate. The occasional chill will come.

The company that played The Silent Battle was not fitted to the drama. And it is questionable if any company could force it into popularity. Moreover, the lack of suitability for their parts shown by several of the company last week was emphasized by poor stage management. The groupings and minor activities were amateurish to a degree—they seemed actually to be haphazard—and added to all this, there was a general unfamiliarity with the Italian nomenclature of the play that was astounding. The name of one character—Mercede—was played upon with amusing variety of pronunciation. These things all assisted the failure. But without them the failure was inevitable.

Doré Davidson open for special stock engagements until Oct. 1, 1913. Address, 227 West Fourteenth Street, New York.

PROFESSIONAL DOINGS.

Hyde and Behman have renewed their lease of the Park Theatre, and will improve it during the Summer.

The People's Theatre will close about June 1, and during the Summer will be improved by Manager Miner. One of its new features will be a steel ceiling.

W. F. Dickson and D. F. Hennessey will produce comic opera at Albaugh's Theatre, Washington, during the Summer. Lilly Post will be prima donna, and Belle Muri contralto.

It is said that Steele Mackaye's artistic idea in his Spectatorium at Chicago will be fully realized. The pupils of his stage school—the pantomime and dancing departments of which are under the direction of Mrs. L. Espinosa and son, and the musical department under Frederic Archer—are said to be rapidly gaining proficiency.

Minnie L. Cummings gives every Sunday night at her Academy, 155 West Thirty-fourth Street, what is called "Sunday Night in Bohemia," an artistic entertainment free to reputable amateurs and professionals.

The Present Day, a new melodrama by Henry Simon and M. Hardy, will be produced on the road about Sept. 15.

Cora Tanner has accepted an American military comedy drama by Henry Simon, entitled A Modern Heroine, and it will probably be produced next season.

The new seven-story house of the Society for the Prevention of Cruelty to Children, at Fourth Avenue and Twenty-third Street, was dedicated on Monday of last week.

Will G. Baker, of the new Coliseum Theatre, Helena, Mont., writes to THE MIRROR complaining that the profession in that part of the country have been imposed upon by one Bertha Veatch, who he says does not pay her bills.

Members of the Liederkreis Society will give a theatre party at the Empire Theatre on the evening of April 22. Seats have been reserved for 155 persons.

Philip Tomes was signed last week for the Wilbur Opera company.

Neill Wesley will produce his new play, Cross Purposes, on April 18.

Manager Charles Hine has booked fifteen weeks in the larger cities for Gallagher and West in The Colonel and I.

Daniel Frohman is organizing a comedy company for tours, and to play at the Lyceum Theatre alternately with his stock company. It will be known as the Lyceum Comedy company. He has already engaged J. H. Gilmour, J. B. Polk, and George Allison. The company will open in November at the Harlem Opera House, and will visit the larger cities, playing Americans Abroad and The Guard-man. After the tour the company will produce a new play at the Lyceum.

Bessie Bonehill will begin her tour in Playmates on Sept. 1. Her New York engagement will be at the Fourteenth Street Theatre. Manager J. J. Rosenthal says he has received 2,300 applications from women for photographs of Miss Bonehill. Ward and Vokes, and William Seeley will be in her company.

Edward Wieve, until recently with A Dark Secret, is seriously ill at his home in Brooklyn.

Ellen Burg was engaged last week by A. M. Palmer for his stock company.

Clara Lipman, who recently joined Charles Dickson's Ince company during the Harlem engagement, has been retained for the rest of the season.

Fanny Rice, who originated the thumb ring fad and black skirts in dancing, has added another to her list of novelties in the shape of a "forelock" jewel.

On April 24 Eleonora Duse will appear at a matinee at the Fifth Avenue Theatre for the benefit of the Columbus Monument, the Italian Home at 179 Second Avenue, and an American charity to be selected, each of the beneficiaries to receive one-third of the proceeds of her performance. It is said that on the following day she may give a farewell performance before sailing for England on April 26. She will appear in London on May 15.

Alice Campbell, who until recently has had the ingenue role in Sport McAllister, does not accompany that attraction to the Pacific coast. She is at her home in Boston, and has had several offers.

Mrs. Jane Kernell, the aged mother of John and Harry Kernell, is reported to be critically ill at the home of her son John.

An order of the Court of Common Pleas permits Elizabeth S. Morgan, widow of Matt Morgan, to assume the exact name of the dead artist, to protect his fame and works. Mrs. Morgan says unprincipled managers have put the name of Matt Morgan on scenery and pictures that he did not paint, to the injury of his artistic reputation and the price of his pictures.

Beatrice Atherton says that she will begin proceedings against Charles Barton on his return from Europe for back salary due for her work with The Outsider company.

The members of the Paul Kavar company gave George W. Conway, stage manager, a handsome case at Springfield, O., on March 28, the occasion being Mr. Conway's forty-eighth birthday and his fifth season with that company.

Anne Robinson spent her Easter vacation at her home in Chicago.

The Leadville Lodge of Elks, for whose benefit A Turkish Bath was played recently gave to Marie Heath, of that company, a silver brick weighing ten ounces and attached to chains so that it may be worn as an ornament.

Will S. Rising and Louis De Lange have resumed their tour with Tangled Up, the rest of the season having been booked by A. N. Brown, proprietor and manager.

Fannie McIntyre is winning golden opinions by her work as Edith in The Planter's Wife.

A Society Plunger, the new musical comedy by Thomas Bowers and Edna Todd, will go on the road about May 1 for a preliminary tour of about three months, under management of Fred L. Kent. Bessie Boniface, announced as "a prominent society young lady of Kansas City," will be featured, supported by Harry Hartley.

Lavinia Shannon will support Thomas W. Keene in his supplemental season.

Oliver Taylor has been engaged by the Dramatic Club of Knoxville, Tenn., to direct a production of The Merchant of Venice in that city.

Harry Crandall's A Busy Day company, under the management of W. E. Flack, includes Harry Crandall, Ben T. Dillon, Harry P. Clarke, Jack Palmer, Fred Sawyer, L. H. Shannon, Cora Pryor, Myra Crandall, Bessie Vorse, Ella Leeds, Maud Douglas, Ada Godfrey, May and Lulu Penn, and Al. Kirwood as treasurer and Henry Neubauer as musical director.

Adolph Schoneberger, father of Manager J. S. Berger, died of pneumonia recently in Williamsburg, aged eighty-three.

Alice Ozy died recently at Passy, France. She was a favorite actress in Paris in the time of Louis Philippe.

Edward Lauri, a popular pantomime clown of England, is dead at Leeds.

Joseph Brooks, the manager of Comedian Crane's company, is authority for the statement that his star played to more money at the Star Theatre during Holy Week than was taken in by any two of the other attractions in this city during the same period. On Good Friday night the house was filled and on Saturday people were turned away. Mr. Crane says that the play is constantly growing in strength and that he thinks it will prove his biggest money-maker. Martha Norton has gone to the country for rest after her labors incidental to the production of her play. Mr. Crane's season will end in four weeks.

The Best Husband, the comedy that will follow Lady Windermere's Fan at Palmer's, is an adaptation by Clinton Stuart from the German of Von Moser. The piece deals with the efforts of a husband with a past to hide his pre-marital adventures from his wife by pretending that he is a lover of nature and keeping her in the country. Mr. Stuart is said to have done his work extremely well.

The Five A's are well located at 42 West Twenty-eighth Street, and the officers and members of the club are earnest in their efforts to increase its efficiency and popularity. At a recent meeting it was resolved to retain all the desirable members who had neglected dues during the past year, upon their settlement of accounts, and to take legal advice in other cases.

George T. Braden, who has been with Augustin Neuville in The Boy Tramp, has been in town for a few days. He reports a successful season.

Harry M. Scott, advance agent of the Jane Coombs company, has during the past season proved the wisdom of Manager Brown in selecting him for that position. He carries a certificate of normal mentality attested by "U. R. Wright, mayor of Lake Michigan."

TRIBUTES TO THE LATE MRS. FREDERIC DE BELLEVILLE.

New York, April 3, 1913.

Most Honored and Beloved Brother—In your hour of sorrow and bereavement we, your brother Lamba, W. H. Crane, Cyril Scott, George Backus, George W. Leslie, Thomas Oberle, George F. Nash, Glen McDonough, F. V. Heddon, J. T. Martinelli, J. T. Sullivan, E. W. Holland, Joseph Holland, H. E. D. sec., John Keilard, E. D. Frawley, Harry Woodruff, E. B. Jack, F. Gottschalk, J. C. Buckstone, and George E. Lask desire to express our sympathy and offer to you and your family their heartfelt condolence, and beg you to accept their floral offering with the deep regard which but slightly expresses their loving sympathy.

Also received telegrams and letters of condolence from the following people:

Col. Bonha de Belleville, of the Belgian Army (Mr. de Belleville's father), Col. Simm, Mrs. Fernandez, George Backus, Mrs. Stewart, John Lowery, Rose Coghlan, Arthur Clarke, Jennie Reiffarth, Grant Stewart, Mrs. Mary Langdon, Thomas Oberle, Miss Sidney Armstrong, Malcolm Bradley, Miss Sever, Frank Dietz, W. and Mrs. Nichols, Fred Hopper, Emile Nelson, William Smythe, Harry Graham, Verner Clarges, Edgar Norton, Edgar C. Mackay, Louise E. Coghlan, Henry Talbot, J. Glendinning, Daniel Jarrett, Harry Harwood, Arthur Hayden, Bessie Kirkland, Samuel W. Lynch, Minnie and Jennie Nichols, Annie and Maude Adams, Marshall J. Wilder.

The floral pieces were numerous and beautiful. From Frederic de Belleville the beloved husband a pillow of purple violets with the inscription "My Darling Wife."

A wreath of lilies of the valley and white roses to "Our Love" from mamma and sister.

From Lamba's Club a beautiful pillow, the four corners composed of Easter lilies, pink and white roses. In the centre bunches of purple violets and palm leaves.

"In Loving Remembrance" from Miss Rose Coghlan, a wreath of purple violets tied with white satin bow.

Mr. and Mrs. William Morris, of Frohman's stock company, a bunch of white hyacinths and Easter lilies.

Mr. Alfred Morrisey, of Frohman's company, a bunch of tulips and white hyacinths.

Mrs. Bessie Len Lestina, a bunch of calla lilies.

Mr. and Mrs. Frank Mordant, a bunch of calla lilies.

Mrs. Mary G. Jones, a wreath of calla lilies, ferns, hyacinths, and roses.

From Mrs. Max Steinman and daughter Lillie, a large wreath of "Countess" of delicate pink Bourbon roses, trimmed with myrtle leaves.

A bouquet of hyacinths and roses. Miss Kate Reis.

From Faithful Nelson and Martha, servants of family, a bunch of calla lilies.

From the Coghlan company a beautiful large wreath of lilies, roses, hyacinths, and ferns.

From J. T. Sullivan a myrtle cross surmounted by huge bunches of violets, the base covered with white flowers.

Mr. T. C. Valentine a box of choice flowers consisting of lilies of the valley, white and pink tulips, tea roses and purple violets.

From Miss Beatrice Roseland a very handsome sickle, composed of white roses, hyacinths and carnation pinks, backed by a large bunch of sheaf of wheat.

From Miss Sidney Armstrong, Orrin Johnston, Thomas Oberle, W. G. Smith, a massive large bouquet of Easter lilies and lilies of the valley, tied with a white satin bow.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters addressed for 30 days and unclaimed will be returned to the postoffice. Citations and correspondence enclosed.

Arthur, Paul	Harris, Joseph	Wason, Lowell
Brett, John	Hudson, Walter	MacFarlane, E. E.
Burt, C. J.	Blanchard, David	Newell, Frank
Bradley, W. V.	H. H. Gussie	Naylor, Frank A.
Brannan, George W.	Hitchcock, Ray	Nash, Geo. F.
Burns, Rodney	Johnson, J. H.	Nichols, E. E.
Bellamy, Lawrence	Johnson, Geo. A. D.	Prior, Mr. and Mrs.
Baker, H. B.	King, Emmett C.	Robinson, Frank
Bancroft, Helen	Kendall, Katherine	Randolph, Eva
Berg, William	Kent, S. Miller	Romane, Wm. J.
Beyers, James	Kent, Charles	Reed, E. H.
Blair, Gerie	Kinsberger, Sol J.	Reese, Geo. S.
Calabrese, Lotia	Katara, M. A.	Rehan, Arthur
Cleveland, Max	Loose, Frank	Snyder and Zimmer-
Cramer, F. C. V.	Long, Frank	man's Managers,
Callahan, Joseph	Long, Frank	Sherry, James
Chester, Katie	Lucas, George	Sutton, Robert
Cogger, William	Lane, John A.	Shaw, Wallace D.
Douglas, Byron	Leake, J. Frank	Stratton, Fred
Davidson, Dora	Laschle, Mr.	Sullivan, Wm.
Dees, Sidney	Leaschle, Mr.	Sutton, Robert
Dallas, Harvey	Leaschle, Mr.	Thompson, Augustus
De Shields, H. Ward	Leaschle, Mr.	Timberman, Miss
Evans, Mr. and Mrs.	Leaschle, Mr.	Wyatt, Jesse
Edna, Wile	Leaschle, Mr.	Wyatt, Jesse
Ellis, Sidney R.	Leaschle, Mr.	Wyatt, Jesse
Forester, Arthur	Leaschle, Mr.	Wyatt, Jesse
Fitch, Clyde	Leaschle, Mr.	Wyatt, Jesse
Frost, Lawrence	Leaschle, Mr.	Wyatt, Jesse
Fulmeyer, Flora	Leaschle, Mr.	Wyatt, Jesse
Fort, A. H.	Leaschle, Mr.	Wyatt, Jesse
Foulmer, Chas	Leaschle, Mr.	Wyatt, Jesse
Giffin, Harry F.	Leaschle, Mr.	Wyatt, Jesse
Golder, Richard	Leaschle, Mr.	Wyatt, Jesse
Hudson, Bertha	Leaschle, Mr.	Wyatt, Jesse
Hoy, Mr. and Mrs.	Leaschle, Mr.	Wyatt, Jesse
Holloway, Ben	Leaschle, Mr.	Wyatt, Jesse
Hanscombe, Harry	Leaschle, Mr.	Wyatt, Jesse
Heisey, Martin	Leaschle, Mr.	Wyatt, Jesse
Hymon, George	Leaschle, Mr.	Wyatt, Jesse

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CORRESPONDENCE.

(CONTINUED FROM PAGE 7.)

Schirmer-Mapleson co. drew fair audiences. The programmes presented at both concerts were in the first part composed of popular operatic selections, the second part a complete act of opera. Mrs. Mapleson sang prettily two light and charming melodies. Barlow Brothers' Minstrels 6.8. The Leavenworth Case 10-15. — **TORONTO OPERA HOUSE** (J. S. Morris, manager). The Dago drew very good houses, is well put on, the first scene in the third act being particularly realistic. A Kentucky Girl 10-15. — **LENN**: Owing to the great advance in prices James J. Corbett in Gentleman Jack 4.5 at the Academy of Music drew lightly; the management decided to play the rest of the engagement at regular prices.

MONTREAL — **ACADEMY OF MUSIC** (Henry Thomas, manager). Two Sisters to medium business 3.5. T. W. Keene in repertoire 10-15. — **JUREN'S THEATRE** (Spartow and Jacobs, managers). Chums and Jane to good business 3.5. Lena Merrill made a distinct hit as Jane, and was supported by an able co. A special matinee was given Easter Monday, and Jane and the Baby held a reception afterwards in the lobby. Easter souvenirs were given to the ladies. Spider and the Fly 10-15. — **THEATRE ROYAL** (Spartow and Jacobs, managers). Anna Belmont in The Kentucky Girl to big business 3.5. Shamus O'Brien 10-15. — **EMPIRE THEATRE** (Bertram and Tyrrell, managers). The Henry Barlesque co. failed to reach Montreal Monday night, a so a variety entertainment was put on by local amateur talent under the direction of Charles Kitts. Henry Barlesque opened 4. — **SOHMER PARK**: Some 5,000 people witnessed the performance of James Corbett in Gentleman Jack 4.5. The crowd was rather an unruly one. A return date has been fixed for Feb. 20.

CHATHAM — **GRAND OPERA HOUSE** (W. W. Scane, manager). Tony Farrell and a good co. played My Colleen to a good house March 30. Naples Operatic Concert co. 4.

ST. CATHARINES — **GRAND OPERA HOUSE** (H. G. Hunt, manager). Stowe's Uncle Tom's Cabin played a return date March 25. L. K. O. Professor Alexander, lecturer, 27-30. Local concert 3: packed house. Minstrel Opera co. 8; Barlow Brothers' Minstrels 21.

WELLSVILLE — **QUEEN'S OPERA HOUSE** (W. W. Power, manager). Laura Schirmer-Mapleson March 29 drew the most select audience of the season, and each artist made a success, most noticeably in the garden scene of Faust. Apart from Mrs. Mapleson, Signor Barron was, perhaps, the strongest member. He has a very sweet, sympathetic voice, and is without doubt the best tenor ever heard in this city.

WINDSOR — **THEATRE** (W. H. Seash, manager). Patti Rosa March 27-29 large and fashionable audiences. Spider and Fly 2.4.

OTTAWA — **GRAND OPERA HOUSE** (John Ferguson, manager). Jane March 28-30: good business; well-pleased audiences.

LONDON — **THE GRAND** (A. E. Root, manager). A Barrel of Money 4: good houses matinee and evening. Barlow Brothers' Minstrels 3; rather slim audiences.

HAMILTON — **GRAND OPERA HOUSE** (Thomas Reche, manager). Barlow Brothers' Minstrels 5; James O'Neill in Fontenelle 8.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that the Department closes on Friday. Voluntary publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DEPARTING COMPANIES.

ALVIN JOSLIN (Charles L. Davis, manager). Orono, Mich., April 11. Flint 13, Bay City 15, East Saginaw 17, Jackson 19, Lansing 21, Ionia 23, Muskegon 25, Grand Rapids 27, Battle Creek 29, Aurora, Ill., 31, St. Louis, Mo., 3-29.

ANNE WARD TIFFANY (Charles H. Greene, mgr.). Detroit, Mich., April 10-12. A BUSY DAY (W. E. Plack, mgr.). Youngstown, O., April 11. Better Falls, Pa., 12. East Liverpool, O., 13. Washington, Pa., 14. Mount Airy, N. C., 15. Philadelphia 17, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. Allentown, Pa., 25. Lancaster 26. Altoona 28. Johnstown 29.

BOSS THE POTOMAC (Augustus Piton, manager). Philadelphia, Pa., April 10-15.

A BIT OF SPANISH (Charles Abbott, manager). Washington, D. C., April 10-15.

ANA GRAY (William W. V. April 10-12. A SHINING LEAD (Charles Frohman, manager). Chicago, Ill., April 13-15.

A LIVELY CHANCE (Austin, Tex., April 10-15. ABOUT THE WORLD IN 120 MINUTES (Ottawa, Ill., April 11, La Salle 12, Princeton 13).

ALI BABA (David Henderson, mgr.). Milwaukee, Wis., April 10-15. Cincinnati, O., 17-22. Indianapolis, Ind., 23-25. Louisville, Ky., 27-29.

A. M. PALMER'S STOCK (H. Millard, acting mgr.). New York City Feb. 6 April 11, Brooklyn 17-22. ANTIQUITY (Havman and Frohman, managers). St. Louis, Mo., April 10-15.

A BREEZY TIME (Fitz and Webster). Mexico, Mo., April 11. Jefferson City 12. Sedalia 13. Nevada 14. Ft. Scott, Kans., 15. Ottawa 17. Lawrence 18. Topeka 19. Leavenworth 20. St. Joseph, Mo., 21. Lincoln, Neb., 22. Omaha 23-27.

AFTER DARK (W. A. Brady, mgr.). Brooklyn, N. Y., April 10-15.

ATURKISH BATH (H. H. Macy, mgr.). Broken 10. Bow Neb., April 11. Grand Island 13. Hiawatha, Kans., 15.

ALASKA (Chase and Benton, mgrs.). Dubuque, Ia., April 11. La Crosse, Wis., 12. Rochester, Minn., 13. Red Wing 15. Stillwater 17. Seaside 19. Eau Claire, Wis., 20. Chippewa Falls 19. Stevens Point 20. Appleton 21. Oshkosh 22. Fond du Lac 23. Sheboygan 25. Waukesha 26. Racine 27. Kenosha 28. Rockford, Ill., 29.

ALBA KEYWOOD (New Edgewood Folks, O. W. Heywood, mgr.). Butte, Mont., April 10-15.

ALEXANDER SALVING (W. M. Wilkins, mgr.). New York City April 10-15.

BLU JAWS (Kosengest and Arthur, mgrs.). Norwich, Conn., April 11. New London 12. Waterbury 13. Hartford 14. 15. Stratford, N. Y., 17-22.

BOSTON COMEDY (H. Price Webber, manager). Tarnmouth, N. S., April 10-15.

BARNES AND NUNN'S PLAYERS (Austin, Minn., April 10-15.

BLACK CROCK (No. 1, Eugene Tompkins, mgr.). New York City Sept. 4-15.

BLACK CROCK (No. 2, Eugene Tompkins, mgr.). Chicago, Ill., March 27-15.

CHARLES DICKSON (George W. Lederer, mgr.). Wilmette, Conn., April 10. Rockville 11. Providence, R. I., 13. Fall River, Mass., 18. Worcester 19. Newport, R. I., 20. New London, Conn., 21. Norwich 22. Lowell, Mass., 24. Haverhill 25. Portland, Me., 26. Augusta 27. Bangor 28. Lewiston 29.

CHARLES A. LODGE (Detroit, Mich., April 10-15. COLUMBIA COMEDY (Fairmount, Va., April 11. Grant 12. Cumberland, Md., 13. Conneville, Pa., 14. Uniontown 15. McKeesport 17. Steubenville, O., 18).

CARROLL JOHNSON (Jack Lodge, mgr.). Rochester, N. Y., April 10-15.

CARRIE LOUIS (Howard Wall, mgr.). South Bend, Ind., April 10-15.

CRUST OF SOCIETY No. 1 (John Stetson, mgr.). Boston, Mass., April 10-15.

CRUST OF SOCIETY No. 2 (John Stetson, mgr.). New York City April 17-18. Philadelphia, Pa., 17-22.

COUNTRY CIRCUS No. 1 (C. H. Jefferson, Klaw and Erlanger, mgrs.). Chicago, Ill., April 10-15.

CHARLES B. HANFORD (Julius Caesar, mgr.). Wabash, Ind., April 11. Fort Wayne 12. Richmond 13. Piqua, O., 14. Lima 15. Sandusky 17. Fremont 18. Findlay 19. Fostoria 20. Tiffin 21. Mansfield 22. Wooster 23. Akron 25. Canton 26. Youngstown 27. Warren 28. Ravenna 29.

COUNTRY FAIR (Neil Burgess, mgr.). San Francisco, Cal., April 10-15.

CORSE PATTON (Topeka, Kans., April 10-15. NORWAY, Mich., April 11. Hermansville 12. Gladstone 13. Manitowish 14. Sault Ste Marie 15. Sault Ste Marie, Ont., 16. Garden River 17-19.

DANIEL SULLY (Pittsburg, Pa., April 10-15.

DR. BILL (George W. Sammis, mgr.). Louisville, Ky., April 10-15. Frankfort 13. Winchester 14. Paris 15. Hamilton, O., 17. Richmond, Ind., 18. Dayton, O., 19. Piqua, 20. Fostoria 22. Adrian, Mich., 24. Jackson 25. Ann Arbor 26. Detroit 27-29.

DANGER SIGNAL (Edward J. Abram, mgr.). St. Paul, Minn., April 10-15.

DESMOND THOMPSON (E. A. McFarland, mgr.). Portsmouth, N. H., April 11. Manchester 12. Laconia 13. Concord 14. Keene 15. Fitchburg, Mass., 17. Lowell 18. Lawrence 19. Haverhill 20. Amesbury 21. Augusta, Me., 22. Bangor 23. 24. Lewiston 25. Portland 28, 29.

DAN A. KELLY (James B. Deicher, mgr.). Ionia, Mich., April 11. Big Rapids 12. Manistee 13. Mt. Pleasant 14. St. Louis 15. Oklawaha 17. Lansing 18. Flint 19. Port Huron 20. St. Clemens 21. Canham 22. St. Thomas, Ont., 24. London 25. Woodstock 26. Hamilton 27. St. Catharines 28. Lockport, N. Y., 30.

DE LANGE AND KISING (Tangled Up, A. W. Brown, mgr.). Jersey City, N. J., April 10-15. Richmond, Va., 17. Norfolk 18. Charlottesville 19. Charleston, W. Va., 21. Lexington, Ky., 22. Cincinnati, O., 24-29.

DIAMOND BREAKER (Neil Florence, mgr.). Brooklyn, N. Y., April 10-15.

EUNICE GOODRICH (William Pottle, Jr., mgr.). Streator, Ill., April 10-15. Peoria 17-22. Burlington, Ia., 24-29.

ELEONORA DUSE (C. and T. Rosenfeld, managers). Boston, Mass., April 10-15. Philadelphia, Pa., 17-22.

E. B. SOTHERN (H. E. Warner, acting mgr.). San Francisco, Cal., April 10-15.

EDDIE BELLS (Thomas K. Perry, acting manager). Chicago, Ill., April 10-15.

EVANS AND HOBBS (Buffalo, N. Y., April 10-15. Rochester 17-18.

ELDER COMEDYANS (Lawrenceburg, Ky., April 10-15.

EDWIN ARDEN (W. A. Edwards, mgr.). Cincinnati, O., April 10-15.

EFFIE BLISSER (W. C. Ellsler, mgr.). Pueblo, Col., April 11. Salida 12. Leadville 13. Glenwood Springs 14. Aspen 15. Grand Junction 17. Provo City, Utah, 18. Ogden 19. Salt Lake City 20-22. Denver, Col., 24-29.

E. S. WILSON (A. W. Palmer, mgr.). Boston, Mass., April 10-15.

EMMA WELLS (Marine City, Mich., April 10-15.

FIRE PATROL (A. Y. Pearson, mgr.). Chicago, Ill., April 10-15. Kansas City, Mo., 17-22. Omaha, Neb., 24-29.

FANNY DAVENPORT (Marcus Mavor, mgr.). Indianapolis, Ind., April 10-15. New York City 20-29.

FANNY RICE (George W. Purdy, mgr.). Richmond, Va., April 11-15. Lynchburg 17. Roanoke 18. Staunton 19. Cincinnati, Md., 20. Uniontown, Pa., 21. Conneville 22.

FANNY MURPHY (Watertown, Wis., April 11. De Pere 12. Clintonville 13. Menominee, Mich., 14. Escanaba 15.

FAST MAIL (Southern, Lincoln J. Carter, mgr.). Allentown, Pa., April 11. Norristown 12. Pottsville 13. Reading 14. Lebanon 17. Pottsville 18. Shamokin 19. Shenandoah 20. Mahanoy City 21. Pittsburg 24-29.

FAST MAIL (Northern, Lincoln J. Carter, mgr.). Wilmington, Del., April 11. Trenton, N. J., 12. Elizabeth 13. Newark 14. South Norwalk, Conn., 15. Danbury 16. Waterbury 17. New Britain 18. Middletown 19. Meriden 20.

FARIO ROMANI (Aiden Benedict, mgr.). Litchfield, Ill., April 11. Jacksonville 12. Louisiana, Mo., 13. Hannibal 14. Quincy 15. Beardstown 16. Lincoln 18. La Salle 19. Joliet 20. Aurora 21. Sterling 22.

FRIENDS OF SOCIETY (C. M. Roscoe, mgr.). Pine Bluff, Ark., April 11. Memphis, Tenn., 12-14. Springfield, Mo., 15. Kansas City 17-22.

FANTASMA (Hanson's, Edwin Warner, mgr.). Troy, N. Y., April 10-15.

FRIENDS (Arthur A. Lotto, acting mgr.). Akron, O., April 11. Erie 12. Canton 13. Warren 14. Youngstown 15. Salem 18. Buffalo, N. Y., 19. 20. Rochester 20-22.

FRANK DANIELS (W. W. Freeman, mgr.). Moberly, Mo., April 11. Quincy, Ill., 12. Springfield 13. Decatur 14. Terre Haute, Ind., 15. Cincinnati, O., 17-22. Pittsburg, Pa., 24-29.

GRISMER DAVIES (W. A. Brady, mgr.). Buffalo, N. Y., April 10-15. Pittsburg, Pa., 17-22.

GUS WILLIAMS (George W. June, mgr.). Kalamazoo, Mich., April 11. Ann Arbor 12. Detroit 13-15. Adrian 17. Jackson 18. Bay City 19. E. Saginaw 20. Grand Rapids 21. 22. Chicago, Ill., 23-29.

GERMAN LUTHERANS (Rosenfeld Brothers, mgrs.). St. Paul, Minn., April 10-15. Minneapolis 17-22. Milwaukee, Wis., 24-29.

GLORIANA No. 1 (Charles Frohman, mgr.). Chicago, Ill., April 10-15.

GILDER-GORDON COMEDY: Ashland, Ky., April 10-15.

GLEN DA LOUGH (W. H. Powers, mgr.). New York City April 10-15.

GRAND EARLE (Brownstown, Ind., April 10-15.

GOOD OLD TIMES (Cincinnati, O., April 10-15.

GREEN BAY 13, 14. Green Bay 20-22. Marinette 24-26. Menominee, Mich., 27-29.

ISAAC PAYTON: Oklahoma City, Okl., April 10-15. Wellington 17-22.

IS HUSBAND A FAILURE? (Joseph Le Brandt, mgr.). Hudson, Wis., April 11. New Richmond 12. Menominee, Mich., 13. Eau Claire, Wis., 14. Chippewa Falls 15. Stevens Point 17. Warsaw, Minn., 18. Merrill, Wis., 19. Tomahawk 20. Phillips 21. Bessemer, Mich., 22. Washburn, Wis., 23. Bayfield 25. Ashland 26.

ISSUE TRACK (W. R. Ward, mgr.). Buffalo, N. Y., April 10-15. Elmira 17-22.

JOSIE JEFFERSON (C. B. Jefferson, mgr.). Sioux City, Ia., April 12. Omaha, Neb., 13. Des Moines, Ia., 14. Dubuque 15. Milwaukee, Wis., 17. Detroit, Mich., 18. 19. Columbus, O., 21. Indianapolis, Ind., 22. Baltimore, Md., 24-29.

JARDEAU (Jeff. D. Bernstein, mgr.). Brooklyn, N. Y., April 10-15. Pittsburg, Pa., 17-22. Philadelphia 24-29.

J. H. WALLICK (J. L. Ungerer, mgr.). Toledo, O., April 10-15. Grand Rapids, Mich., 17-22.

JOHN L. SULLIVAN: Danville, Va., April 11. Charlottesville 12. Petersburg 13. Norfolk 14. Richmond 15.

JANE No. 1 (Charles Frohman, mgr.): Harlem, N. Y., April 10-15. New York City 17-22.

JOHN DILLON: Pittsburg, Kans., April 11. Webb City 12. Carthage, Mo., 13. Aurora 14. Springfield 15. Nevada 17. Fort Scott, Kans., 18. Rich Hill, Mo., 19.

JULIA MARLOWE (Fred Stinson, mgr.). Harrisburg, Pa., April 11. Lancaster 12. Wilmington, Del., 13. 14. Toronto, Can., 24-29.

JANE COOMBS (Grand Forks, N. D., April 11. Crookston, Minn., 12. Fargo, N. D., 13. Duluth, Minn., 15. JOHN DREW (Masked Ball, Charles Frohman, mgr.): Philadelphia, Pa., March 27-April 22.

JOHN E. MOORE (Washington, Pa., April 11. E. Stroudsburg 12. Stroudsburg 13. Clinton, N. J., 14. Flemington 15.

J. K. EMMETT: Pittsburg, Pa., April 10-15. Rochester, N. Y., 17-19. Buffalo 20-22. Jersey City, N. J., 24-29.

JOHN F. SHERIDAN: Tacoma, Wash., April 11. Victoria, B. C., 12. Nanaimo 13. Port Angeles, Wash., 14. Snohomish 15.

JENNIE HOLMAN: Paris, Tex., April 10-15.

JOHN T. KELLY (George M. Welty, mgr.): Chicago, Ill., April 10-15. New York City 17-22.

JAMES A. KELLY (German Soldier, Omaha, Neb., April 10-15. Lincoln 14. Council Bluffs, Ia., 15. JOSEPH MURPHY (John R. Corey, mgr.): Middletown, Conn., April 11. New Britain 12. Hartford 13. New London 14. Bridgeport 15.

KATHIE EMMETT (Harry Williams, mgr.): Chicago, Ill., April 10-15.

KEEF IT DARK: Sunbury, Pa., April 11. Lock Haven 12. Altoona 13. Latrobe 14. McKeesport 15. Washington 17. Martin's Ferry, O., 18. Belleaire 19. Columbus 20-22. Dayton 24-26. Indianapolis, Ind., 27-29.

KENTUCKY GIRL (John C. Fox, mgr.): Toronto, Ont., April 10-15. Rochester, N. Y., 17-22. Buffalo 24-29.

LILLIAN TUCKER (C. C. Vaughn, mgr.): Quebec, P. Q., March 6-April 22.

LATER ON (A. W. Dinkins, manager): Chicago, Ill., April 10-15.

LARRY THE LORD: San Francisco, Cal., April 10-15.

LUCIEN THEATRE CO. (Daniel Frohman, mgr.): Chicago, Ill., April 17-18.

LILLIAN LEWIS (Cincinnati, O., April 10-15.

LIMITED MAIL (Elmer E. Vance, mgr.): Colton, N. Y., April 11. Glens Falls 12. Saratoga 13. Schenectady 14. Kingston 15. Middletown 17. Newburgh 18. Catskill 19. Amsterdam 20. Utica 21. LEONZO BROTHERS: Philadelphia, Pa., April 10-15.

LYCUM THEATRE (Snarley's): Coffeyville, Kans., April 10-15.

LITTLE JOE: Seymour, Conn., April 11. South Norwalk, Conn., N. J., 13. Somerville 14. Norristown, Pa., 15.

LITTLE TRINITY: East Stroudsburg, Pa., April 11. Nanticoke 12. Sunbury 13. Lockhaven 15.

LYON COMEDY (E. G. Rigg, mgr.): Terre Haute, Ind., April 10-15. Indianapolis 17-22.

LEWIS MORRISON (Edward J. Abram, mgr.): Minneapolis, Minn., April 10-15. Mankato 17. Sioux Falls, S. D., 18. Sioux City, Ia., 19. 20. Fremont, Neb., 21. Council Bluffs, Ia., 22. Omaha, Neb., 23-25. Lincoln 26. Hastings 27. Grand Island 28. Kearney 29.

LOST IN NEW YORK: Seymour, Ind., April 11. Kokomo 12. Union City 13. Deane, O., 14. Mansfield 15.

MME. MODIESKA (Frank L. Perley, manager): Chicago, Ill., April 10-15. Frankfort, Ky., 17. Lexington 18. Springfield, O., 19. Dayton 20. Columbus 21. 22. Pittsburg, Pa., 24-29.

MERRY COBBLER (Bertram and Willard, mgrs.): Blair, Neb., April 11. Pender 12. Wayne 13. Sioux City, Ia., 14. 15. Le Mars 17. Fort Dodge 18. Webster City 19. Iowa Falls 20. Eldora 21. Marshalltown 22. Cedar Rapids 23. Vinton 24. Waterloo 25. Independence 27. Decorah 28. Austin, Minn., 29.

MILTON COLE (George E. Mitchell, mgr.): Hudson, N. Y., April 10-15. Maitavaw 17-22.

MILTON NOBLES (J. Duke Murray, mgr.): Richmond, Va., April 10. Norfolk 12. Danville 13. McCUTCHERON AND COLE: Lebanon, Ind., April 10-15.

MRS. W. J. FLORENCE (Howard Covey, mgr.): Pueblo, Co., April 11. Leadville 12. Aspen 13. Grand Junction 14. Ogden, Utah, 15. Virginia City, Nev., 16. Carson 18. Reno 19. Sacramento, Cal., 21. 22. San Francisco 24-29.

MANOLA MASON CO. (Mason Brothers, directors): Providence, R. I., April 10-15. Springfield, Mass., 13. Bridgeport, Conn., 14. Waterbury 15. Brooklyn, N. Y., 17-22. Philadelphia, Pa., 24-29.

MUGGS LANDING: Indianapolis, Ind., April 10-15.

MARBLE HEAD (Fred Schwartz, mgr.): Bridgeport, Pa., April 11. East Allentown 12. Hazleton 13. Scranton 15.

MAVOERNEN (Augustus Piton, mgr.): Newark, N. J., April 10-15.

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MY AUNT SALLY: Celina, O., April 11. Van Wert 12. Paulding 13. Warsaw 14. Bryson 15.

MRS. SEAR (Warner and Nelson, mgrs.): Hyattsville, Md., April 11. Forest Glen 12. Emmitsburg 14. Frederick 15. Mechanicstown 17. 18. Branchville 19-22. Crisfield 24. Smuttown, W. Va., 25-29.

MAY BROTONNE (George Hamler, mgr.): Williamsport, Ind., April 10-15.

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